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PRACTICAL HARMONY.

BY

W. S. ROCKSTRO

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UNIVERSITY OF TORONTO

INTRODUCTION.

THE term, Harmony, is applied, by modern writers, to the effect produced by two or more musical notes, sounded simultaneously. The Science of Harmony, therefore, necessarily comprehends all that part of the Theory of Music which relates to the formation and treatment of Chords.

Melody, on the other hand, is produced by a succession of single notes, sounded one after the other; and only becomes harmonious, when it is accompanied, or supported, by Chords—in which case, it is said to be "harmonised."

In former times, every Musician was expected to make himself thoroughly acquainted with the laws of Harmony: and, so extensively were those laws studied, a hundred years ago, that Composers did not even think it necessary to write out their Chords in full, but simply indicated them by Figures, written under the notes of the Bass part. A Figured-Bass of this description was continued, without interruption, throughout the whole course of every piece of Music: for which reason it was called, in Italy, a *Basso continuo*—in England, a Thorough-Bass.* It was, of course, impossible to play from a Thorough-Bass, without a full knowledge of the principles of Harmony: hence, the Rules of Harmony were not unfrequently called the Rules of Thorough-Bass—a name which is constantly applied to them, at the present day.

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* For some particulars respecting the invention and history of this Thorough-Bass, see "A History of Music for the use of Young Students," by W. S. Rockstro, Chap. VIII. (R. Cocks & Co)

In the following pages, we shall endeavour to set these rules before the aspiring Student, in their simplest possible form. And, because our sole object, in doing this, is, to enable him to acquire a sound *practical* knowledge of the subject, we shall carefully abstain from confusing his mind by discussing theoretical questions which may be safely relegated to a later stage of his musical education.

Though it is, in all cases, desirable that the Learner should seek regular assistance from the ablest and most experienced Professor within his reach, there can be no doubt that the work of the Teacher is greatly facilitated by the use of a clear and systematic Manual. We have, therefore, been careful so to arrange the plan of our little Treatise as to make it as useful as possible to all who are engaged, either in class-teaching, or in private tuition. At the same time, we are not without hope that beginners, unable to obtain lessons, may, by their own unassisted endeavours, learn from it enough to give them such a fair general idea of the subject as may prove of inestimable use to them in their later studies. For the assistance of any who may venture to make this laudable attempt, we have published a Key to all the Exercises contained in the book, and a series of Questions for Examination—adjuncts which, we imagine, will be equally acceptable to self-teaching Students, and Tutors of only moderate experience. The Questions should be used, from time to time, as the reader completes each well-marked division of the subject—as, for instance, after Chapters VI, IX, XI, XV, and, in other equally obvious places. They may be answered, either verbally, or in writing, and will prove no less useful to those who are teaching themselves, than to those who are receiving regular instruction. The Key will save the Tutor much trouble; but, it is needless to say, that, although the self-teaching student will find it eminently useful—and, indeed, indispensable—he must never even glance at it during the progress of an Exercise. It is given for correction of the Exercises, when finished. Used in this way,

we have good reason to hope that it may help many, who, without such aid as we have offered, might have been seriously discouraged by more than one apparent difficulty, which we have done our best to remove. Should this hope be realised, we shall have good cause to be more than satisfied with the success of our modest venture.

Elm Court, Babbicombe,
Torquay, 1881.

PRACTICAL HARMONY.

CHAPTER I.

On the Musical Scale.

As Chords are produced, by sounding, simultaneously, three or more notes selected from the Musical Scale, it is obvious, that, before we can learn how to construct a Chord, we must learn how to construct the Scale from which it is derived.

A little preliminary study will render this process extremely simple.

If we examine the Key-board of a Piano-Forte, we shall see, that, between certain white keys—such as B and C—no black key intervenes. The same peculiarity will be observed between E and F: but, in all other cases, two white keys are invariably separated by a black one. In these last instances, the difference of sound between the two white keys is twice as great as in the former ones. The larger distance is called, a Tone: the smaller, a Semitone. A Semitone may therefore be defined as the smallest difference of sound—in other words, the smallest Interval—that can be expressed upon the Piano-Forte. It is, in fact, the distance between any given note on the Key-board, and the next to it, whether white or black—as, between C and C♯; C♯ and D; E and F. A Tone, on the other hand, expresses the distance between any given note on the Key-board, and the next but one to it, whether white or black, as, between C and D; E♭ and F; B and C♯; F♯ and G♯; A♭ and B♭.

Exercise I.

Point out Tones, and Semitones, on the Key-board, and in writing, from the following notes—D, F♯, C, F, A♭, B♭, A, G, G♯, C♯, E♭, A♯.

Now, Tones, and Semitones, are the materials placed at our disposal for the construction of Scales.

The Scales most commonly used in Music are of two Classes,* one of which exhibits a judicious mixture of Tones and Semitones, while the other proceeds by Semitones only.

Scales of the first Class are called Diatonic—those of the second, Chromatic.

The Diatonic Scale consists of a regular succession of notes, named in Alphabetical order; as, C, D, E, F, G, A, B, C. Each of these notes is called a Degree of the Scale: the Key-note, from which all the others are reckoned, being described as the First Degree; the note next above it, as the Second Degree; the note next above that, as the Third Degree; and so with the rest, throughout the Octave.†

The distance between two of these Degrees is sometimes represented by a Tone, and, sometimes, by a Semitone; and this peculiarity gives rise to two different varieties of the Diatonic Scale, called the Major and Minor Modes.

The Chromatic Scale, consisting wholly of Semitones, admits of no variety; and is distinguished by no peculiar Signature, and no fixed Key-note.

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* Or, more properly, *Genera*. There is also a Third *Genus*—the Enharmonic—but the Student need not trouble himself with the consideration of this, at present.

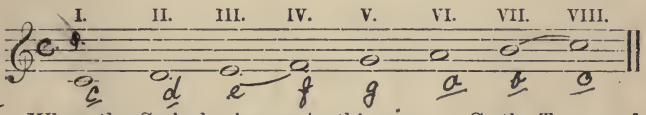
† It is for this reason that the Lines and Spaces of the Stave are also called Degrees: for, each Line and Space represents a Degree of the Diatonic Scale, and each is, itself, represented by a Letter of the Alphabet.

CHAPTER II.

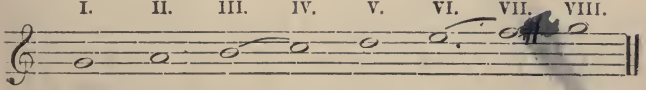
On the Construction of the Major Scale.

The Major and Minor Modes differ from each other in the positions of their Semitones, of which each exhibits two, in the course of the Octave.

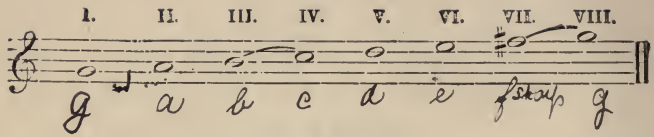
In the Major Mode, the Semitones fall between the Third and Fourth, and the Seventh and Eighth Degrees of the Scale; all the other Degrees being represented by Tones. In the following example, the place of each semitone is marked by a Slur:—



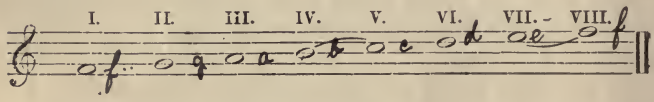
When the Scale begins, as in this case, on C, the Tones and Semitones fall into their natural positions without the use of Sharps or Flats; but, in a Scale beginning on any other note, one or more Sharps or Flats will be necessary, in order to bring them into conformity with the rule. For instance, if the Scale begin on G—five Degrees higher than C—and no Sharp be used, the Semitones will fall between the Third and Fourth, and the Sixth and Seventh Degrees.



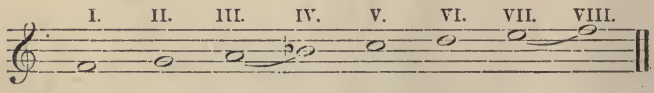
In order to correct this irregularity, we must sharpen the F—which done, all will be found according to rule.



Again, if the Scale begin on F—five Degrees lower than C—and no Flat be used, the Semitones will fall between the Fourth and Fifth, and Seventh and Eighth Degrees.



But, by flattening the B, we shall bring them into their true position.



If we carry on this process, we shall find, that, every time we raise the Key-note five Degrees, an additional Sharp will be necessary; and, that an additional Flat must be supplied, every time we lower it five Degrees. These Sharps and Flats are not, however, placed before the notes, as they occur: but are collected together, and placed at the beginning of the Stave, where they form what is called the Signature of the Key.

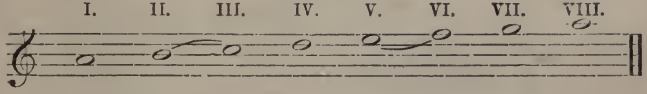
Exercise II.

Write out, *from calculation*, the Major Scales of C, G, D, A, E, B, F♯, F, B♭, E♭, A♭, D♭, G♭, and C♭—or, as many of them as time will permit—indicating the places of the Semitones, by Slurs, and the Degrees of the Scale, by Roman numerals, as in the foregoing examples. When each Scale is finished, count up the number of Sharps or Flats it needs, and place them all together at the Signature.

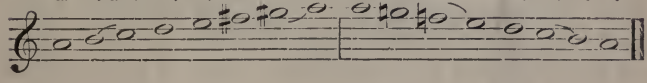
CHAPTER III.

On the Construction of the Minor Scale.

In the Minor Mode, the Semitones lie between the Second and Third, and Fifth and Sixth Degrees.



This is the true Minor Mode; but it is only used in descending. In ascending, the Sixth and Seventh Degrees are raised by an accidental Sharp, (or Natural), in order to make the upper Semitone fall between Degrees VII and VIII, instead of between V and VI;* but, in descending, these accidentals are removed, and the Sharps and Flats then coincide with those at the Signature.



As in the Major Scales, so in the Minor, an additional Sharp must be placed at the Signature, every time the Key-note is raised five Degrees, and an additional Flat, every time it is lowered five Degrees.

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* The reason of this will appear more clearly, hereafter. For the present it is sufficient to remember the fact.

EXERCISE III.

Write out, *from calculation*, the Minor Scales of A, E, B, F♯, C♯, G♯, D♯, D, G, C, F, B♭, E♭, and A♭—or, as many of them as time will permit—both ascending, and descending; indicating the places of the Semitones, as before, by Slurs; and the Degrees of the Scale, by Roman numerals. In doing this, remember, that, in ascending, the Semitones must fall between Degrees II and III, and VII and VIII; while, in descending, they fall between Degrees II and III, and V and VI. Supply any Sharps, Flats, or Naturals, which may be necessary, in order to ensure compliance with this rule; and indicate, at the Signature, the Sharps and Flats required by the descending Scale

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CHAPTER IV.

ON THE RELATIVE MAJOR AND MINOR SCALES.

The foregoing Exercises will prove—if correctly written—that every Signature is common to two Scales, one Major, and one Minor. These are called the Relative Scales. Every Major Scale has a Relative Minor, the Key-Note of which is three Semitones lower than its own, though the number of Sharps or Flats borne at its signature is precisely the same. In like manner, every Minor Scale has a Relative Major, the Key-note of which is three Semitones above its own, though the number of Sharps and Flats at the Signature is precisely the same. By this rule, A is clearly shewn to be the Relative Minor of C; for, in the first place, both Keys have the same Signature—neither admitting the use of Sharps, nor Flats, at the beginning of the Stave: and, in the Second, A is just three Semitones lower than C.

EXERCISE IV.

Point out the Relative Minor of the Keys C, G, D, A, E, B, F♯, F, B♭, E♭, A♭, D♭, G♭, and C♭: and the Relative Major of A minor, E minor, B minor, F♯ minor, C♯ minor, A♭ minor, E♭ minor, B♭ minor, F minor, C minor, G minor, and D minor.

CHAPTER V.

On the Names given to the Degrees of the Diatonic Scale.

The Degrees of the Diatonic Scale are all provided with fixed names, in addition to their numbers, and the Letters of the Alphabet by which they are distinguished. These names are all shewn in the following Table, in which the Degrees themselves are indicated, as in previous examples, by Roman numerals. The same names are used, whether the Mode be Major or Minor.

I.	II.	III.	IV.	V.	VI.	VII.	VIII.
Tonic, or Key-note.	Super-Tonic.	Mediant.*	Sub-Dominant.‡	Dominant.†	Sub-Mediant.‖	Leading Note.	Octave.

Exercise V.

Name the Tonic, Dominant, Sub-Dominant, Sub-Mediant, Mediant, Super-Tonic, and Leading Note of the following Scales—

C, G, D, A, E, B, F♯, F. B♭, E♭, A♭, D♭, G♭, and C♭.

---

* So called, because it lies half-way between the Tonic and the Dominant.

† On Ruling-Note—so called, on account of the important effect it exercises upon the key.

‡ So called, because, if it were taken in the Octave below, it would lie a Fifth below the Tonic, as the Dominant lies a Fifth above it.

‖ So called, because, if it were taken in the Octave below, it would lie midway between the Tonic and the Sub-Dominant, as the Mediant lies half-way between the Tonic and the Dominant.

CHAPTER VI.

On the Chromatic Scale.

The notes of the Chromatic Scale proceed neither by Degrees, nor in alphabetical order; for, since this Scale comprises all the Semitones, it will contain a C, and a C♯; a D, and a D♯; but only one E.

A little observation will convince us that the Semitones of which it is composed are not all alike. For instance, C♯ is the next note to C, on the Key-board of the Piano-Forte, and D is the next note to C♯: both, therefore, are Semitones. But, C♯ is written on the same Degree as C, and both notes are represented by the same Letter; whereas C♯ and D are written on different Degrees, and the two notes are represented by different Letters. We have, here, then, two different kinds of Semitones; of which the first, occupying only one Degree of the Scale, and in which one Letter only is employed, is called the Chromatic Semitone, because it occurs only in the Chromatic Scale; while the second, occupying two Degrees, and represented by two Letters, is called the Diatonic Semitone, because it is found in the Diatonic as well as in the Chromatic Scale.

Exercise VI.

Write Diatonic and Chromatic Semitones from each of the following notes—

A. C, F, B, G, E, D, F♯, C♯, A♭, B♭, G♯

CHAPTER VII.

Concerning Intervals.

The term, Interval, is used to express the distance between two sounds—in other words, their difference in pitch.

Intervals are named from the number of Degrees they contain: and, as each Degree is represented by a Letter,* it follows, that the easiest way to ascertain the name of an Interval is, to count the number of Letters comprised between its two extremes, inclusively. Thus, from C to E is a Third, because the Interval includes three Letters—C, D, E. From D to B is a Sixth, because it includes six Letters—D, E, F, G, A, B.

But the Interval from D to B♭ is also a Sixth; for that, too, includes six Letters. Yet, there is clearly some difference between the two.

To render this intelligible, we must explain that a certain difference of *quality* is sometimes found, even between two or more Intervals of the same *name*. Five such distinctions are recognised. An Interval may be either Perfect, Major, Minor, Augmented, or Diminished; the difference depending upon the number of Semitones it contains. Thus, the Intervals from C to E, from C to E♭, and from C♯ to E♭, are all Thirds—for, they each include the three Letters, C, D, E. Yet, the number of Semitones is not the same in any two of them. Between C and E we find four Semitones: (from C to C♯—one; from C♯ to D—two; from D to E♭—three; from E♭ to E—four). Between C and E flat, we find three; (from C to C♯—one; from C♯ to D—two; from D to E♭—three). Between C♯ and E♭, we find no more than two: (from C♯ to D—one; from D to E♭—two).

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* See page 2, note †

The first, and largest Example, therefore, is called a Major Third; the second, a Minor Third; and the last, a Diminished Third.

In order to acquire the power of distinguishing one Interval from another, it is necessary to learn the number of Semitones proper to the Major and Perfect forms by heart. This done, the others may easily be found, by the aid of a few simple Rules, which we shall presently give, in detail.

Table of Major and Perfect Intervals.

(*To be committed to memory.*)

A Major Second contains two Semitones.

A Major Third contains four Semitones.

A Perfect Fourth contains five Semitones.

A Perfect Fifth contains seven Semitones.

A Major Sixth contains nine Semitones.

A Major Seventh contains eleven Semitones.

An Octave contains twelve Semitones.

A Major Ninth contains fourteen Semitones.

Rules.

1. One Semitone, added to a Perfect Interval, makes it Augmented.

2. One Semitone, taken from a Perfect Interval, makes it Diminished.

3. One Semitone, added to a Major Interval, makes it Augmented.

4. One Semitone, taken from a Major Interval, makes it Minor.

5. Two Semitones, taken from a Major Interval, make it Diminished.

The application of these rules is extremely simple.

Let the given Interval be, from C to G♯. This includes five Letters—C, D, E, F, G—it must, therefore, be a Fifth, of some kind. Now, count the Semitones. C to C♯—one; C♯ to D—two; D to E♭—three; E♭ to E—four; E to F—five; F to F♯—six; F♯ to G—seven; G to G♯—eight. On referring to the Table, we find that a Perfect Fifth should contain seven Semi

tones. This contains one more; therefore, by Rule 1, it must be an Augmented Fifth.

Now, try from C to A ♭. This contains six Letters—C, D, E, F. G, A: it must, therefore, be some kind of Sixth. If we count up the Semitones, we shall find that it includes eight—C to C♯; C♯ to D; D to E♭; E♭ to E; E to F; F to F♯; F♯ to G; G to A♭. The Table gives nine, as the number proper to a Major Sixth; this, therefore, containing one less, must, by Rule 4, be a Minor Sixth.

EXERCISE VII.

From G to A is ... ...
From A to B ♭ is ... .
From E ♭ to F ♯ is ... ...
From G to B ♭ is ... ...
From F to A is ... ...
From F ♯ to A ♭ is ... ...
From G to C is ... ...
From F to B is ... ...
From F ♯ to B ♭ is ... ...
From B to F is ... ...
From D to A is ... ...
From C to G ♯ is ... ...
From A to F is ... ...
From G to E is ... ...
From B ♭ to G ♯ is ... ...
From E to D is ... ...
From B to A ♭ is ... ...
From D to C ♯ is ... ...
From E to the next F but one is ...
From G to the next A but one is ...
From A to the next B ♭ but one is ...

In writing this Exercise, care must be taken always to reckon the number of Letters *before* counting the Semitones. In reckoning the Letters, both extremes are included. In reckoning the Semitones, the first note is not counted. For instance, in our first example, the first Semitone was not represented by the note, C, but, by the distance from C to C♯. C♯ therefore, was counted as 'one'—not C, which was merely the starting point.*

* This distinction becomes quite clear, when we remember that Degrees,

CHAPTER VIII.

On the Classification of Intervals.

All Intervals formed between the natural notes of the Scale are called Diatonic. Those which cannot be formed without the use of Accidentals are called Chromatic.

The Diatonic Intervals are, the Major and Minor Second, the Major and Minor Third, the Perfect and Augmented Fourth, the Perfect and Diminished Fifth, the Major and Minor Sixth, the Major and Minor Seventh, and the Octave. To these must be added, the Major and Minor Ninth, which exceed the compass of the Octave, by one Degree; and the Unison, produced when the same note is sung by two Voices at the same time. This last, though not an Interval in the strict sense of the term, is always treated as such in Harmony.

Diatonic Intervals are divided into two great classes—Concords, and Discords.*

Concords are of two kinds, Perfect, and Imperfect.

The Perfect Concords are, the Unison, the Octave, and the Perfect Fifth.

The Imperfect Concords are, the Major and Minor Third, and the Major and Minor Sixth.

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and Letters, express fixed sounds; whereas, Semitones represent the distance between two sounds. When we walk ten miles, we do not reckon the mile-stone from which we start as the first mile. It takes eleven mile-stones to mark out ten miles; and we do not begin our reckoning, until we reach the second.

* Called, also, Consonances, and Dissonances; or, Consonant and Dissonant Intervals.

All the other Diatonic Intervals, and all Chromatic Intervals, without exception, are Discords.

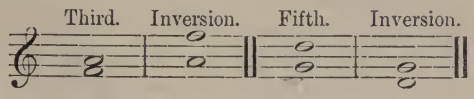
A distinction must, however, be made, with regard to the Perfect Fourth, which is a Discord, when reckoned from the Bass, but a Perfect Concord, when it occurs between the upper notes of a Chord.

The details of this classification must be learned by heart.

CHAPTER IX.

On the Inversion of Intervals.

An Interval is said to be inverted, when its lower note is placed an Octave higher, or its higher note an Octave lower; thus—



It is very easy to find the Inversion of any given Interval: for, the numbers which represent the two, when added together, invariably form nine; as shown in the following Table, from which it will be seen that the Inversion of the Octave is the Unison, and *vice versâ*.

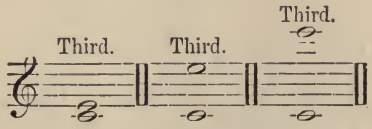
Intervals	1	2	3	4	5	6	7	8
Inversions	8	7	6	5	4	3	2	1
	9	9	9	9	9	9	9	9

Perfect Intervals, when inverted, remain Perfect. Major Intervals become Minor; and Minor Intervals, Major. Augmented Intervals become Diminished; and Diminished Intervals, Augmented.

Exercise VIII.

Write out the Inversions of all the Intervals contained in Exercise VII. (page 11).

All Intervals greater than the Octave, or Ninth, are called Compound. These, however, will give no trouble to the Student; for, Tenths, Eleventhe, Twelfths, and Thirteenths, are really no more than Thirds, Fourths, Fifths, and Sixths, taken an Octave higher. In whatever Octave an Interval may be taken, it is always, in practice, treated in the same way, and called by the same name. The Second, and the Ninth, however—concerning which we shall have more to say hereafter—are exceptions to this Rule.

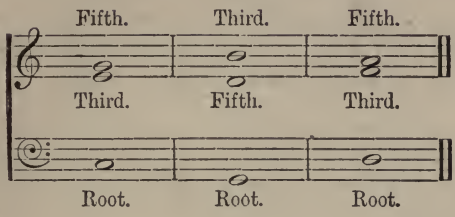


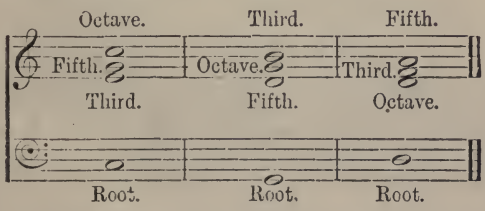
When the Student has learned the names of all the Diatonic and Chromatic Intervals by heart, and can reckon the number of their Semitones with tolerable facility, classify them as Concords or Discords, and find out their Inversions, he may proceed to the construction of Chords; but he is earnestly recommended not to take so decided a step in advance, until he has thoroughly mastered the contents of the foregoing Chapters. The greater the care he bestows upon the preliminary information they contain, the greater will be the rapidity of his subsequent progress.

CHAPTER X.

On the Triad.

The Chord most frequently used, and most important in its relation to others, is that usually described as the Triad—a combination of notes, so named, because it consists of three essential

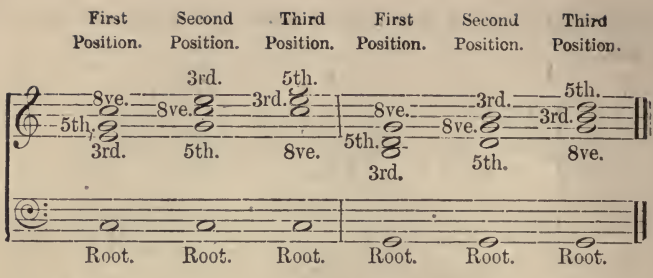
elements; viz.—(1) a Bass Note, or Root, (2) a Third, and (3) a Fifth.

It will be seen, from this example, that the Root always occupies the lowest place, while the Third and Fifth accompany it, in the upper Parts, in any position that may be found most convenient.

Theoretically, the Chord is quite complete, in this simple form; but, in practice, its effect is greatly increased by the addition of a fourth Part—the Octave to the Root—which may be placed in any convenient position, among the upper Parts.

Thus strengthened, the Chord may be taken in three different Positions.

I. When the Octave occupies the highest place, the Chord is said to be in the First Position.

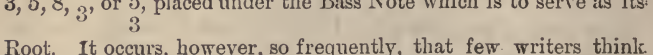
II. When the Third occupies the highest place, it is said to be in the Second Position.

III. When the Fifth occupies the highest place, it is said to be in the Third Position.



When the Student has carefully analysed these examples, he may proceed to write Triads, in the Three Positions, on each of the following Bass Notes: taking care always to leave the Root in the lowest place, and to reckon all the other Intervals from it, one by one. Thus, the root of the first Chord in the above Example is C. The Third of C is E; the Fifth of C is G; the Octave of C is C. Of these three notes, therefore—C, E, and G—the Chord will be compounded. And, in every case, the same process of reckoning upwards from the Root must be pursued.

EXERCISE IX.



In Figured Basses, the Triad is indicated by the numbers 3, 5, 8, $\frac{5}{3}$, or $\frac{8}{3}$ 5, placed under the Bass Note which is to serve as its Root. It occurs, however, so frequently, that few writers think it necessary to figure it at all, except when two similar Bass Notes are intended to bear different Chords. It is, therefore, generally understood, that all unfigured notes, in a Thorough-Base Exercise, are intended to bear Triads.

CHAPTER XI.

On Triads of Different Species.

On carefully examining Exercise IX, it will be found that the Triads it contains are not all alike. The Third is sometimes Major, and, sometimes, Minor: the Fifth, sometimes Perfect, and, sometimes, Diminished.

There are, in fact, four kinds of Triads in common use:—

1. The Major Triad; consisting of a Major Third, and Perfect Fifth.

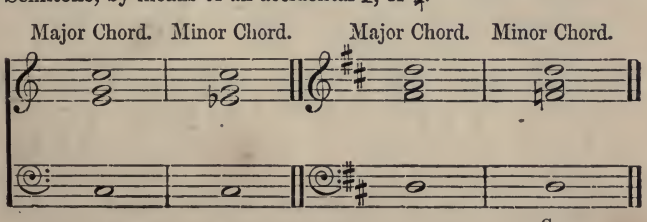
2. The Minor Triad; consisting of a Minor Third, and Perfect Fifth.

3. The Diminished Triad; consisting of a Minor Third, and Diminished Fifth.

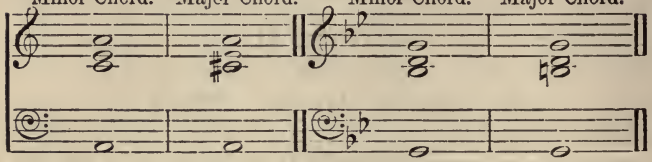
4. The Augmented Triad; consisting of a Major Third, and an Augmented Fifth.

It will be observed, that, in the two first species, the Fifth is Perfect, and the difference lies only in the Third. In these two cases, the Triad is called a Common Chord: the first species being generally described, in familiar language, as the Major Chord, and the second, as the Minor Chord.

A Major Chord may be made Minor, by lowering its Third one Semitone, by means of an accidental ♭, or ♮.



A Minor Chord may be made Major, by raising its Third one Semitone, by means of an accidental ♯, or ♮.

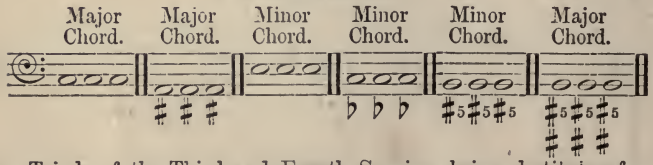


In Figured Basses, these Accidental Sharps, Flats, and Naturals are placed under the notes: and it is always understood that a ♯, ♭, or ♮, placed by itself, applies exclusively to the Third of the Chord. Accidentals applied to any other note than the Third must be indicated thus: ♯5, ♮6, ♭7, &c., &c.

A stroke drawn through a figure, thus, 4, 5, 6, 7, has the same effect as a Sharp—that is to say, it indicates that the note to which it applies must be raised a Semitone.

Bearing these rules in mind, the Student will find no difficulty in writing Major and Minor Chords, in different Positions, on the following Bass Notes. He will understand, that, in the second bar, the Third of the Chord must be made Major by an accidental ♯; while, in the fourth bar, it must be made Minor, by an accidental ♭. In the fifth bar, the Fifth must be made Perfect, by an accidental ♮. The sixth bar differs from the rest, in requiring two Accidentals. The upper figure (♯5) indicates that the Fifth must be made Perfect, by a ♯; and the lower figure (♯) shows that the Third will require the same alteration.

EXERCISE X.



Triads of the Third and Fourth Species, being destitute of a Perfect Fifth, are not treated as Common Chords: we shall, therefore, defer our consideration of these to a future Chapter.

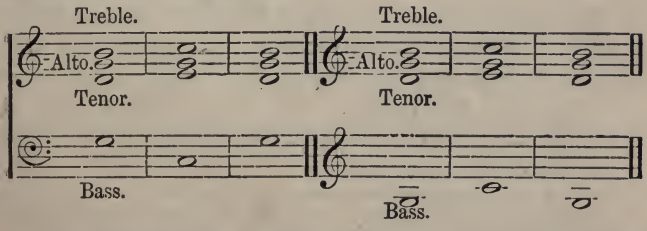
CHAPTER XII.

On the best method of writing Exercises in Harmony.

Exercises in Harmony and Thorough-Bass should always be writtten in a fixed number of Parts: that is to say, with the same number of notes in all the Chords. The easiest number of Parts for a beginner is four; in which case, each Chord consists of a bass note, with three other notes written above it.

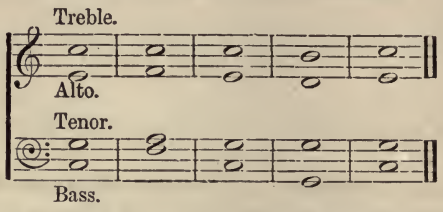
Four-part Exercises may be written in three different ways.

The simplest way—and the most convenient, when the Exercises are intended to be played upon the Pianoforte—is, to write one note, in the lower Stave, and three in the upper one. In this, and all other cases, the lowest note is called the Bass, even when it is not written in the Bass Clef. The highest note is called the Treble. The note next below the Treble is called the Alto. And, the note between the Alto and the Bass is called the Tenor. When the upper notes lie near together, as in the following example, the Exercise is said to be written in Close Harmony; and, in that case, it is scarcely possible to do better than write it in this first and simplest way.

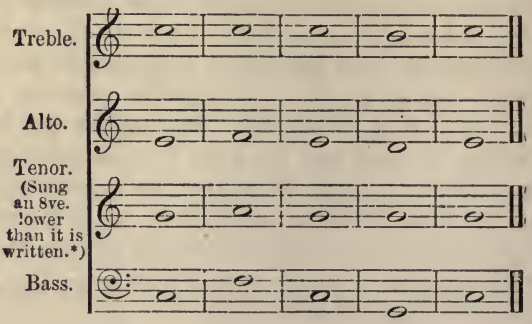


Or, two notes may be written in the lower Stave, and two in the upper one; as in *Hymns Ancient and Modern*. This is a

very convenient plan for Exercises intended to be sung by four Voices; especially, when the notes lie far apart, in which case the Exercise is said to be written in Dispersed Harmony.



Lastly, each Voice part may occupy a separate Stave; when the Exercise is said to be written in Score. This is really the best plan, both for Close and Dispersed (or extended) Harmony: but, as it is also by far the most difficult, it is not recommended to the beginner.



The Exercises proposed in the following Chapters may be written in either of these three ways. The Student will find it easiest to begin with the first, and take to the second when he has made some little progress. But, should he feel ambitious, he may test his powers by re-writing the Exercises he has already prepared, in more ways than one.

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* The Tenor and Alto parts are sometimes written in the C Clef; but, we have not used it here, from fear of overwhelming the beginner with unnecessary difficulties.

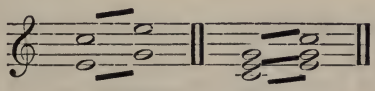
CHAPTER XIII.

On Similar, Contrary, and Oblique Motion.

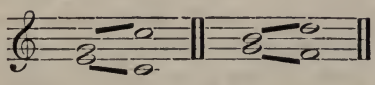
From what we have already said, it will be at once understood that the four Parts described in the preceding Chapter must be kept quite distinct from each other. We must be able to point out, at a moment's notice, whether a given note is in the Treble, the Alto, the Tenor, or the Bass: and it is evident that the Treble note of one Chord can only move on to the Treble note of the next; and so with the other three Parts. We cannot move on, in the same Part, from the Treble note of one Chord, to the Alto note of another.

Now, the Parts may move, with regard to each other, in three different ways.

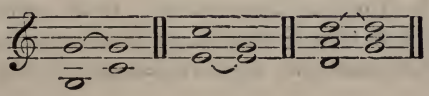
I. When they all move in the same direction, they are said to be in Similar Motion.



II. When they move in different directions, they are said to be in Contrary Motion.



III. When one Part moves, while another stands still, they are said to be in Oblique Motion.



Each of these kinds of motion is good, in its own way; but, Contrary and Oblique Motions are generally, though not always, preferable to the more simple form of Similar Motion; and, as we shall see later on, will sometimes enable us to escape faults, which, without their aid, would have been inevitable.

There are also two kinds of Movement peculiar to melody—and, therefore, to any one of the four Parts, taken singly.

A Melody, or single Part, is said to be in CONJUNCT MOVEMENT when it proceeds, from note to note, by Degrees. When it proceeds by leaps—that is, by Intervals greater than a Second—it is said to be in DISJUNCT MOVEMENT.

CHAPTER XIV.

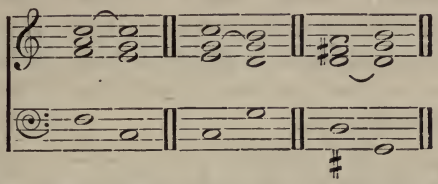
EXERCISES ON THE COMMON CHORD.

The Chords of which we have hitherto treated have been wholly unconnected with each other. The Student must now learn how to take two or more Chords in succession, so that his Exercises, when completed, may resemble a continuous piece of Music.

In order that two successive Chords may sound really harmonious, it is necessary to observe, strictly, the following laws.

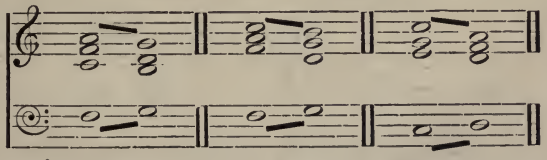
I. WHEN TWO SUCCESSIVE CHORDS HAVE A NOTE IN COMMON, IT MUST BE KEPT IN THE SAME PART IN BOTH. Thus, in the first bar of the following Example, the note C is common to both Chords; and, because it appears in the Treble in the first, it is placed in the Treble in the second, also. In the second bar, G is common to both Chords; and, because it appears in the Alto, in the first, it is placed there, also, in the second. In the third bar,

D is common to both Chords, and, therefore, is placed in the Tenor, in both.



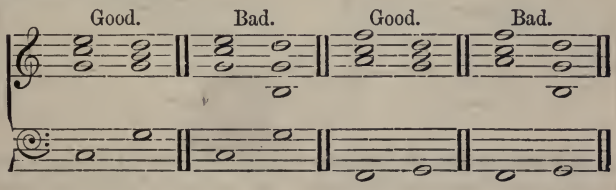
II. When two successive Chords have no note in common, it will be necessary to employ Contrary Motion in some of the Parts.

The following Example shows how this may easily be effected by putting the first Chord in one Position, and the second in another.



III. The Parts must always move as little as possible.

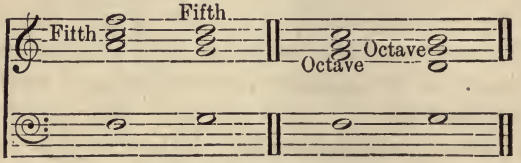
Unnecessary leaps never fail to produce a bad effect, as in the following example.



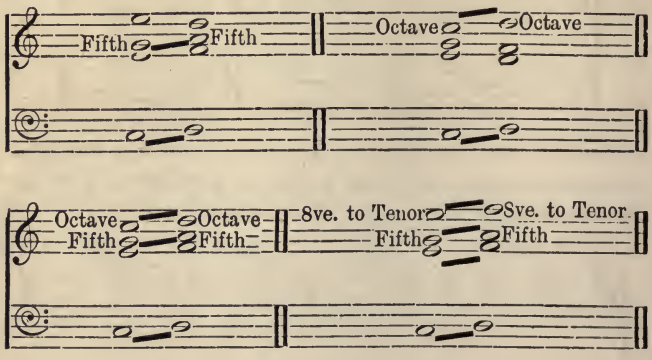
IV. Consecutive Fifths, and Octaves, between the same two Parts, are strictly forbidden.

This rule is of so great importance, that, without a clear understanding of its provisions, no Exercise can be correctly written.

Every Four-part Chord must, as a matter of course, contain both a Fifth and an Octave. But, if the Fifth be placed in one Part—say the Alto—in one Chord, and in another Part—say the Treble—in the next, the law will not be broken. Neither will it be broken if the Octave be placed in the Tenor, in one Chord, and in the Alto, in the next.

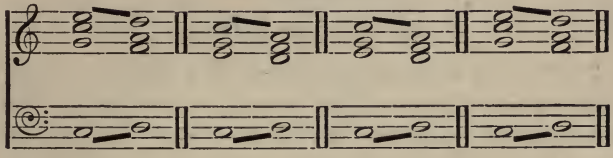


If, however, the Fifth be placed in the Alto, or the Octave in the Treble, in both Chords, a manifest infraction of the rule takes place.



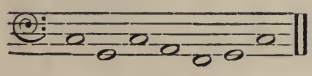
In the first bar of the above Example, the Alto makes two Consecutive Fifths with the Bass. In the second bar, the Treble makes two Consecutive Octaves with the Bass. In the third bar, both faults are combined · the Treble makes Consecutive Octaves with the Bass; and the Alto makes Consecutive Fifths with it. In the fourth bar, the Treble makes Consecutive Octaves with the Tenor, and the Alto makes Consecutive Fifths with the Bass.

All these faults might have been avoided by Contrary Motion thus:—

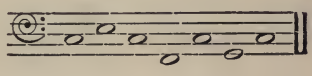


Contrary motion is, indeed, the easiest remedy for this very dangerous fault. If it be carefully employed, whenever two successive Chords do not contain a note in common,* and Oblique Motion, whenever they do,† the risk of breaking the law will be greatly diminished, and the following Exercises—in which the Chords may be taken in two or three different Positions—will present no very formidable difficulty.

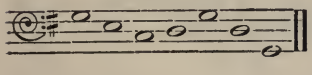
EXERCISE XI.



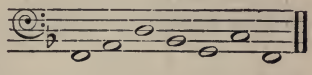
EXERCISE XII.



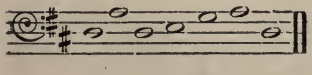
EXERCISE XIII.



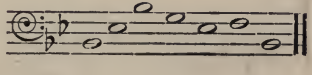
EXERCISE XIV.



EXERCISE XV.



EXERCISE XVI.



* See Rule II. † See Rule I.

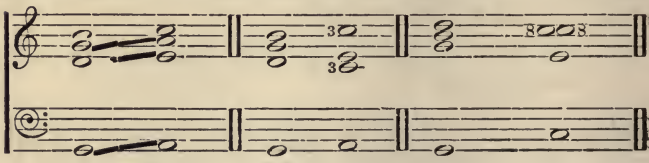
CHAPTER XV.

On Doubled Notes.

The Chords in the foregoing exercises have all been complete; consisting of a Root, a Third, a Fifth, and an Octave. But, it is sometimes convenient to omit the Octave, and double the Third, or the Fifth, in its place; or, to omit the Fifth, and double the Third, or the Octave, in its place; in which cases, two of the Parts frequently meet in Unison.

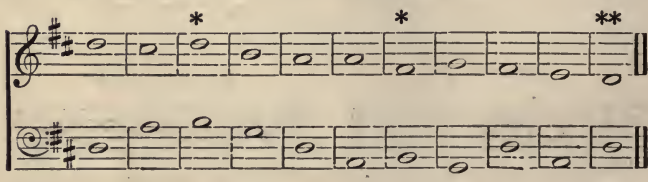
It is often possible to avoid Consecutive Fifths and Octaves, by this expedient; as in the second division of the following example.

Complete Chords. (Bad.) Doubled 3rd. (Good.) Doubled Octave. (Good.)



Exercise XVII.

Add the Alto and Tenor Parts to the following Treble and Bass, doubling the Third, at the places marked *, and the Octave, at **).



In cases of this kind, the effect of the Chord is not perceptibly weakened, by the omission of the Fifth, or Octave; but, the Third is never omitted, in modern Music.

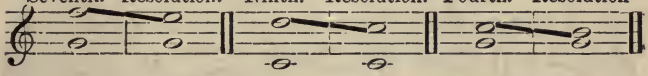
CHAPTER XVI.

On the Resolution of Discords.

A Concord, being complete in itself, produces a pleasant effect, when sounded alone: but a Discord* must always be resolved; that is to say, it must pass to a Concord, in the following Chord, moving only one Degree.

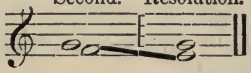
In the Resolution of the Seventh, or Ninth, the upper note descends one Degree: and the Fourth, when a Discord, follows the same rule. †

Seventh. Resolution. Ninth. Resolution. Fourth. Resolution



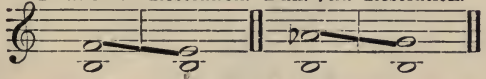
The Second, on the contrary, resolves by the descent of the lower note.

Second. Resolution.



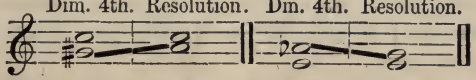
Diminished Intervals are resolved by the descent of the upper note.

Dim. 5th. Resolution. Dim. 7th. Resolution.



The Diminished Fourth, however, forms an exception to this rule, being usually—though not always—resolved by the ascent of the lower note.

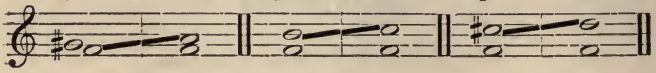
Dim. 4th. Resolution. Dm. 4th. Less usual Resolution.



* See Chapter VIII. † See page 13.

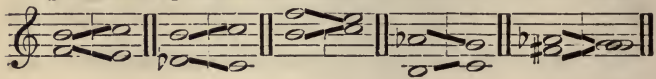
Augmented Intervals resolve by the ascent of the upper note.

Aug. 2nd. Resolution. Aug. 4th. Resolution. Aug. 5th. Resolution.



In the case of Diminished or Augmented Intervals, it is sometimes necessary to resolve both notes, which must then move in contrary directions. Thus, the Diminished Fifth, and Seventh, may be resolved by the descent of the upper note, and the ascent of the lower one: the Augmented Fourth, and Sixth, by the ascent of the upper note, and the descent of the lower one. The Augmented Sixth, and Diminished Third, can only be resolved in this double way. In the other instances we have mentioned, this mode of treatment is very frequent, but not indispensable.

Aug. 4th. Resol. Aug. 6th. Resol. Dim. 5th. Resol. Dim. 7th. Resol. Dim. 3rd. Resol.



EXERCISE XVIII.

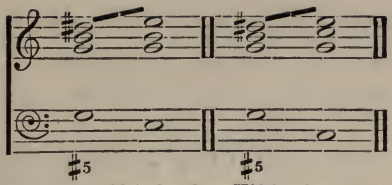
Write out, in Musical Notes, the Resolution of all the Discords mentioned in Exercise VII. resolving the Augmented and Diminished Intervals in both ways—*i.e.*, singly and doubly.

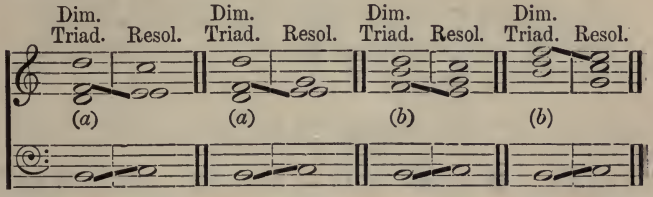
CHAPTER XVII.

ON THE AUGMENTED AND DIMINISHED TRIADS.

We have deferred our consideration of these Chords until the present moment, because they each contain an Interval which requires Resolution.

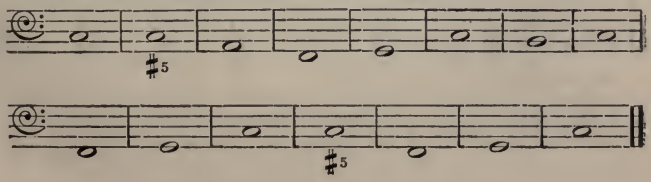
In the Augmented Triad, the Fifth, being an Augmented Interval, must ascend one Degree.



In the Diminished Triad, the Fifth, being a Diminished Interval, must descend one Degree; and the Bass generally—though not always—ascends one Degree, also, in the manner described in the foregoing Chapter.

And here it is necessary to remark that no Interval that requires Resolution can be doubled—otherwise, it would have to be resolved in two Parts, and so produce Consecutive Octaves. For this reason, the Fifth cannot be doubled, either in the Augmented, or the Diminished Triad. For the latter, it is usual to double the Third, and omit the Octave, as at (*a*), (*a*), in the foregoing example; for, the Octave of the Diminished Triad is the Leading Note of the Major Scale, and, as the natural progression of the Leading Note is upwards, it is difficult to double it without Consecutive Octaves. When, however, it is absolutely necessary to insert the Octave, as at (*b*), (*b*), it must descend a Third, in order to avoid Consecutive Octaves with the Bass.

Exercise XIX.

To be written in two or three different Positions.



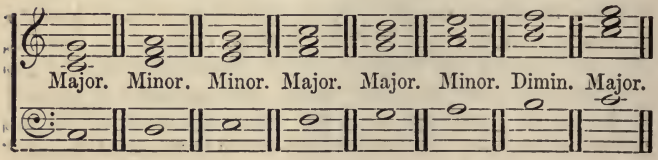
CHAPTER XVIII.

On the Triads peculiar to the different Degrees of the Scale.

Every Degree of the Scale may be made to serve as the Root of a Triad; and each Degree bears its own peculiar species, as shown in the following examples.

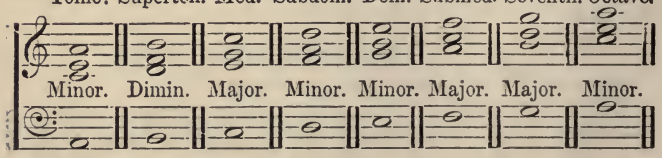
The Major Scale.

I	II	III	IV	V	VI	VII	VIII
Tonic.	Superton.	Med.	Subdom.	Dom.	Submed.	Leading note.	Oct.



The True Minor Scale.

I	II	III	IV	V	VI	VII*	VIII
Tonic.	Superton.	Med.	Subdom.	Dom.	Submed.	Seventh.	Octave.



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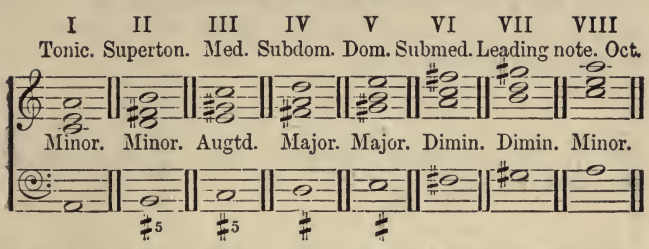
* The Seventh Degree, in the Minor Mode, is only called the Leading-Note, when it ascends to the Tonic, after having been raised by an accidental ♯, or ♮

THE ALTERED (OR ASCENDING) MINOR SCALE.


I II III IV V VI VII VIII
Tonic. Superton. Med. Subdom. Dom. Submed. Leading note. Oct.
Minor. Minor. Augtd. Major. Major. Dimin. Dimin. Minor.

It will be seen, that, in the Major Mode, the three most important notes of the Scale—the Tonic, Dominant, and Subdominant, bear Major Chords. In the true Minor Scale, these notes bear Minor Chords. But, in the Ascending Minor Scale, the Tonic bears a Minor, and the Dominant a Major Chord.

The Student will do well to learn the places of all these Chords by heart.

CHAPTER XIX.

ON THE TRIADS OF THE MINOR SCALE.

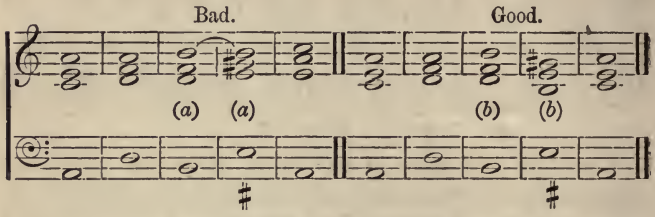
In almost all pieces written in the Minor Mode, the Dominant Chord is taken from the Ascending Scale; and, therefore, made Major by an Accidental.

This peculiarity gives rise to a new rule.

IT IS FORBIDDEN TO MAKE THE LEAP OF AN AUGMENTED SECOND, EITHER IN ASCENDING OR DESCENDING.

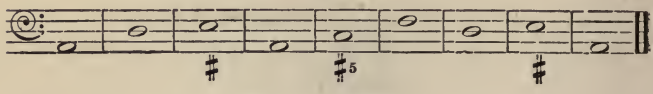
In order to render the Dominant Chord Major, in the following Exercises, it will be necessary to add a ♯ to its Third, every time it occurs: and, in consequence of this arrangement, some care will be needed, to avoid passing, in the same Part, from F♮, to G♯, or, from G♯, to F♮—a progression which would be in direct opposition to the Rule just given. There will seldom be any real difficulty in avoiding this fault; but, sometimes,

it can only be remedied by breaking the Rule which directs that a note common to two Chords shall be kept in the same Part in both—which Rule must always be considered less binding than the present one.

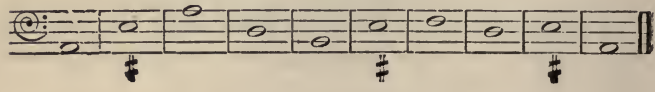


In this example, it was better to put B in the Treble, in one Chord, and in the Tenor, in the next, as at (*b*), (*b*), than to make the forbidden leap, in the Alto, as at (*a*), (*a*).

EXERCISE XX.



EXERCISE XXI.



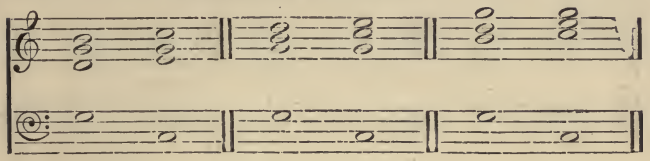
CHAPTER XX.

CONCERNING CADENCES.

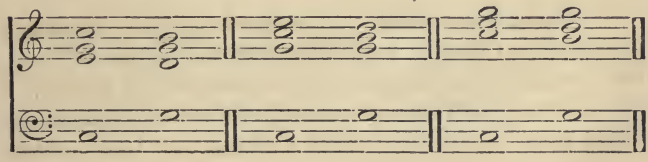
The last two Chords of a musical Phrase, Section, or Period, form what is called a Cadence, or Close.

Cadences are of five kinds.

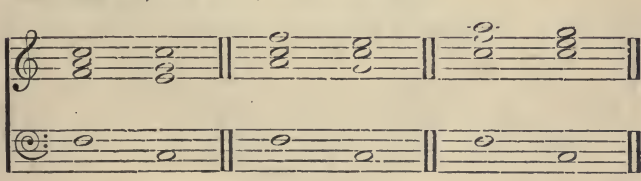
I.—The Perfect Cadence consists of the Chord of the Dominant, followed by that of the Tonic.



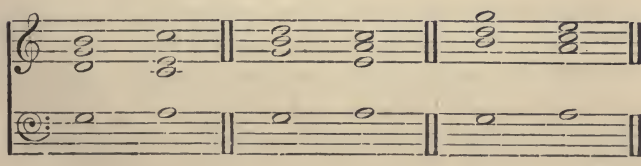
II.—The Imperfect Cadence is formed from the same two Chords, arranged in the reverse order—the Chord of the Tonic, followed by that of the Dominant.



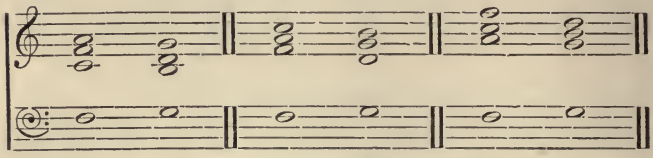
III.—The Plagal Cadence is composed of the Chord of the Sub-Dominant, followed by that of the Tonic.



IV.—The Interrupted Cadence—or, as it is sometimes called, the False Cadence—consists of the Chord of the Dominant, followed by that of the Sub-Mediant.



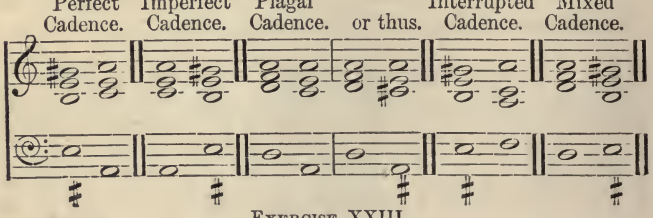
V.—The Mixed Cadence is formed of the Chord of the Sub-Dominant, followed by that of the Dominant.



Exercise XXII.

Write and play the five Cadences, in different Positions, in the Major Keys of G, D, A, E, B, F♯, G♭, D♭, A♭, E♭, B♭, F, and C—or, as many of them as time will permit.

In forming these Cadences, in the Minor Mode, it is necessary, whenever the Chord of the Dominant occurs, to make it Major, by an Accidental. Sometimes—but not always—the final Chord of the Plagal Cadence is also made Accidentally Major, in the Minor Mode. In all other respects, the Cadences in the two Modes are identical.



Exercise XXIII.

Write and play the five Cadences, in different Positions, in the Minor Keys of E, B, F♯, C♯, G♯, A♭, E♭, B♭, F, C, G, D, and A—or, as many of them as time will permit.

Most modern Compositions terminate with the Perfect Cadence, whether they are written in the Major, or the Minor Mode; but, in Sacred Music—and, especially, in that of the older Schools*—

* For an account of the distinguishing characteristics of these Schools, see 'A History of Music, for the use of Young Students, by W. S. Rockstro.' (Messrs Cocks & Co.)

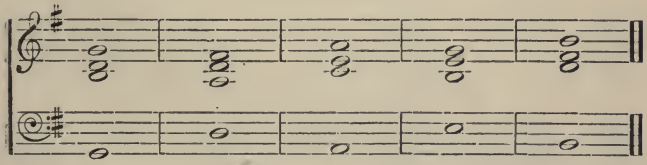
the Plagal Cadence is sometimes used, with great effect, as a Final Close—as in Handel's '*Hallelujah Chorus*,' and many other pieces by the same great Composer. The Imperfect, Interrupted, and Mixed Cadences, are merely 'Half Closes,' used to terminate incomplete Phrases, or Sections of minor importance.

CHAPTER XXI.

On the Formation of Sequences.

A Sequence is a succession of Chords, written upon a Bass which moves by regular Intervals, throughout.

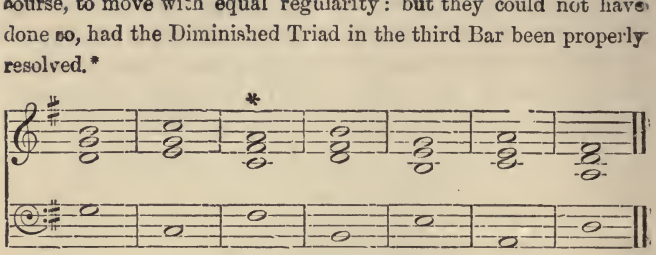
In Progressions of this kind, it is necessary that the upper Parts shall move no less regularly than the Bass; and, in order to make them do so, almost any Rule may be broken, except that which forbids the use of Consecutive Fifths and Octaves.



In the above Example, the Bass alternately rises a Fifth, and falls a Fourth. The Treble imitates its regularity, by alternately falling a Second, and rising a Third. The Tenor does the same; while the Alto alternately repeats its first note, and rises a Second. The result of this uniformity of motion is, that the Chords are alternately placed in the First and Second Positions, throughout. But, this result could not have been secured, without breaking the rule which demands that a note common to two successive Chords shall be placed in the same Part in both.

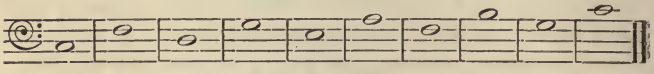
In the next Example, the Bass alternately falls a Fifth, and rises a Fourth; and the upper Parts are made, as a matter of

course, to move with equal regularity: but they could not have done so, had the Diminished Triad in the third Bar been properly resolved.*

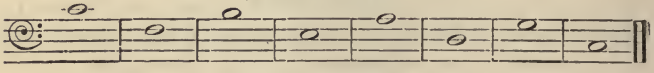


In these, and similar cases, the Rules are not wantonly broken; but, the lesser of two evils is wisely preferred to the greater.

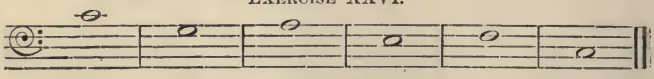
EXERCISE XXIV.



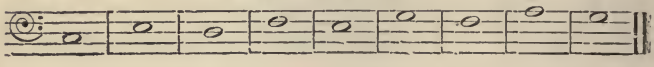
EXERCISE XXV.



EXERCISE XXVI.



EXERCISE XXVII.



CHAPTER XXII.

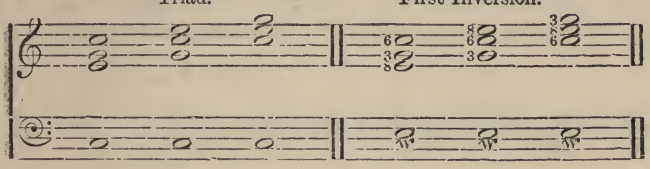
ON THE INVERSIONS OF THE TRIAD.

When, instead of placing the Root of a Triad in the Bass, we assign the lowest position to some other note, the Chord is said to be inverted.

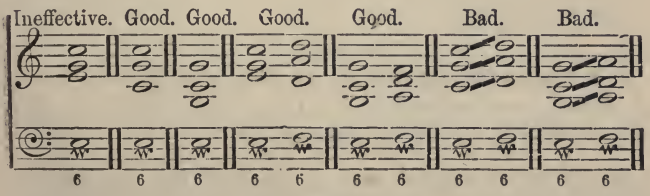
* See Chapter XVII.

Two Inversions of the Triad are possible; and both are in constant use.

I.—The First Inversion is formed by placing the Third in the Bass; the upper Parts remaining unchanged.*



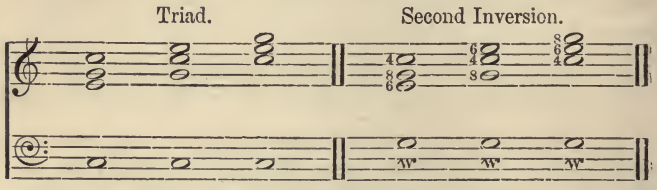
On examining this Example, and reckoning its Intervals upwards, from the new Bass Note, instead of from the Root, we shall find that the First Inversion consists of a Third, a Sixth, and an Octave. The full figuring of the Chord will, therefore, no longer be $\frac{8}{3}$, but $\frac{6}{3}$, which may be conveniently shortened into $\frac{6}{3}$, or 6: and, because the Sixth is the Interval which distinguishes this Inverted Harmony from the Triad in its Fundamental Form, it is called the Chord of the Sixth.

The Chord of the Sixth may be taken, like the Triad itself, in any Position; and any of its notes may be doubled. As a general rule, it produces the best effect when the Octave is omitted, and the Third, or Sixth, doubled in its stead; though cases sometimes occur, in which the insertion of the Octave is not only desirable, but absolutely necessary, in order to avoid Consecutive Fifths, and Octaves.

* The sign 𝆹, in these Examples, points out the original Root of the Chord.

Exercise XXVIII.

Write the First Inversion of all the Triads contained in Exercise IX, in as many different Positions as possible, and doubling the different notes by turns.

II.—The Second Inversion of the Triad is formed by placing the Fifth in the Bass; the upper Parts remaining unchanged.



We shall find, on reckoning its Intervals upwards, from the new Bass Note, that this Chord consists of a Fourth, a Sixth, and an Octave. Its full figuring is $\frac{8}{6}_{4}$, generally abbreviated into $\frac{6}{4}$; and it is called the Chord of the Sixth and Fourth, or of the 'Six—Four.'

The Chord of the Sixth and Fourth may be taken in any Position; but it should always be used in its complete form, without doubling any of the notes—unless, indeed, it be written in more than four Parts, in which case the Octave only can be doubled with good effect.

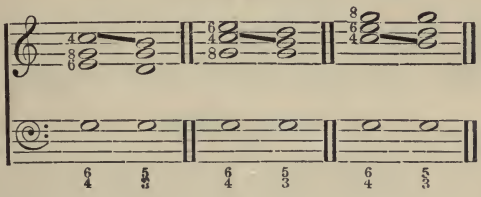
Exercise XXIX.

Write the Second Inversion of all the Triads contained in Exercise IX, in a many different positions as possible, but always in the complete form, without doubling any of the notes.

Exercise XXX.

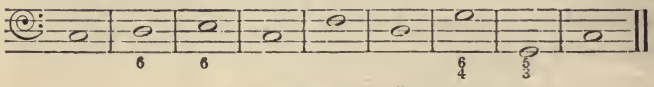
Point out some Chords of the Sixth, and Chords of the Sixth and Fourth, in '*Hymns Ancient and Modern*,' or any other volume of Hymn Tunes, or other simple Music, and indicate the Root of each.

It will be remembered, that, in Chapter VIII, we explained that the Fourth, though a Concord when it occurred among the upper notes of a Chord, was a Discord, when reckoned from the

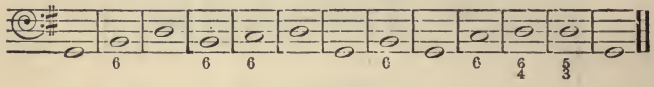
Bass: while in Chapter XVI, we stated, that, in this latter case, it must be resolved by descending one Degree in the next Chord. Now, in the Chord of which we are here treating, the Fourth is clearly a Discord; for it was by reckoning upwards from the Bass that we first discovered its presence. It must, therefore, always descend one Degree—the other notes of the Chord moving as little as possible, in accordance with the Rule given for writing Exercises on the Triad.

In writing the following Exercises, great care must be taken to avoid Consecutive Fifths and Octaves, and, also, to refrain from making unnecessary leaps; but, when notes are doubled, it will not always be necessary to keep the same note in the same part, in two successive Chords. Whenever the chord of the $\frac{6}{4}$ is followed by a Common Chord, on the same Bass Note, the latter Harmony —indicated by the figures $\frac{5}{3}$—will make its resolution perfectly easy. In treating the Chord of the Sixth, the Student will remember that we have described it as most effective, when the Octave to the Bass is omitted, and the Third, or Sixth, doubled in its stead. But, when two Chords of the Sixth immediately succeed one another—as in the second and third bars of Exercise XXXI.—it is necessary to introduce the Octave, in one of them, and to double the Third, or Sixth, in the other. This is a very important Rule, and one which cannot be neglected without great danger of Consecutive Fifths and Octaves. We may, perhaps, facilitate its observance by saying that, generally, it is best to introduce the Octave in the first of the two Chords, and to double the Third, or Sixth, in the second—but many cases occur in

which the converse method is preferable. Whenever, therefore, the Student finds any difficulty in carrying out the one plan, he is recommended to try the effect of the other. When no figure is placed under the Bass Note, a Common Chord is intended.

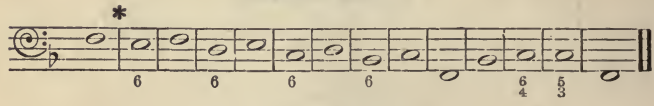
EXERCISE XXXI.



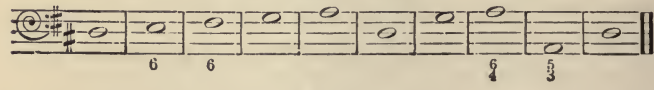
EXERCISE XXXII.



EXERCISE XXXIII.



EXERCISE XXXIV.



CHAPTER XXIII.

ON THE CHORD OF THE DOMINANT SEVENTH

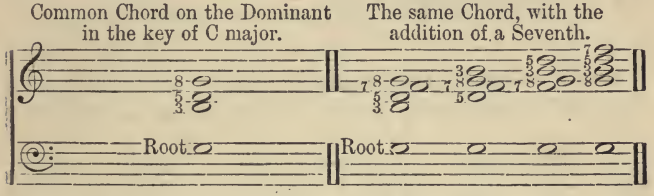
We have demonstrated, in Chapter XVIII, the possibility of constructing a Common Chord, or Triad, on every Degree of the Scale: but, it is scarcely necessary to say that the Chord formed on the Tonic Bass is of far greater importance than any other.

In like manner, any Degree of the Scale may be made to serve as a Bass for the Chord we are now about to consider: but, as the

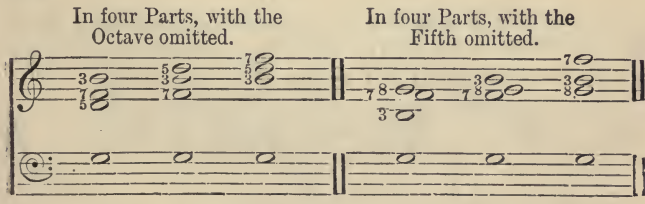
* The Student will observe that the passage marked * is a Sequence, and must be treated accordingly.

Dominant is the note on which it occurs in its most characteristic form, we shall first treat of it in connection with that Degree.

If, to the Common Chord formed upon the Dominant Bass, we add a Minor Seventh, we shall produce a new Harmony, in five Parts, capable of being placed in four different Positions.



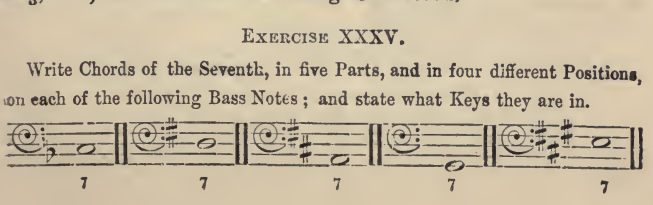
When this Combination—called the Chord of the Dominant Seventh—is written in four Parts, it is necessary to omit, either the Octave, or the Fifth; the presence of the Third, and Seventh, being indispensable to the completeness of the Harmony. In these cases, the Chord is capable of being taken in three Positions only.



The full figuring of this Chord is $\frac{7}{5}$; but the most usual form is $\frac{7}{3}$, or 7, the other intervals being understood.

Exercise XXXV.

Write Chords of the Seventh, in five Parts, and in four different Positions, on each of the following Bass Notes; and state what Keys they are in.



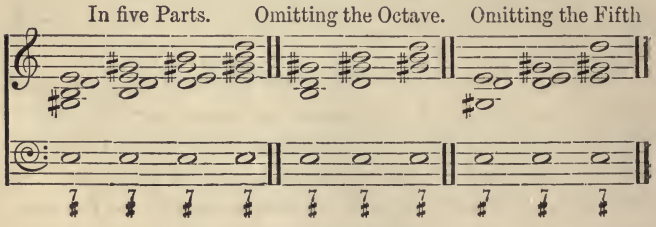
Exercise XXXVI.

Write Chords of the Seventh, on the same Bass Notes, in four Parts, and in three Positions, omitting the Octave.

Exercise XXXVII.

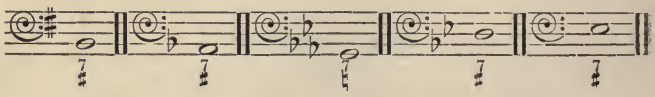
Write Chords of the Seventh, on the same Bass Notes, in four Parts, and in three Positions, omitting the Fifth.

When the Chord of the Dominant Seventh is used in the Minor Mode, the Third must always be made Major, by an Accidental.*



Exercise XXXVIII.

Write Chords of the Seventh on each of the following Bass Notes, in all the different Positions, in five Parts; in four Parts, omitting the Octave; and in four Parts, omitting the Fifth: and state what Keys they are in.



* Should any doubt arise as to the meaning of the figures in the following Example, or those in Exercise XXXVIII, it will be removed by reference to the explanation given on page 18.

CHAPTER XXIV.

On the Resolution of the Chord of the Dominant Seventh.

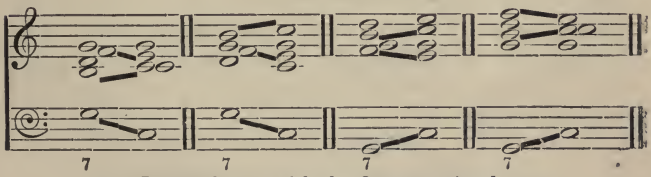
Two notes in the Chord of the Dominant Seventh require Resolution.

The Seventh itself resolves by descending one Degree.*

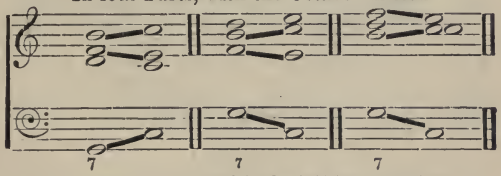
But, it is also a Rule, that the Leading Note, when used in company with a Discord, must resolve, by ascending one Degree.

Now, the Third, in the Chord of the Dominant Seventh, is the Leading Note of the Key. The Third, therefore, must ascend, while the Seventh descends; and, in order to facilitate this arrangement, the Bass usually moves to the Tonic, either by ascending a Fourth, or descending a Fifth, while the remaining Parts (though free to proceed in either direction) move as little as possible.

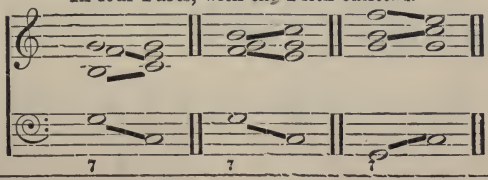
In five Parts.



In four Parts, with the Octave omitted.



In four Parts, with the Fifth omitted.



* See Chapter XVI.

EXERCISE XXXIX.

Resolve all, or some of the Chords of the Seventh contained in Exercises XXXV., XXXVI, and XXXVII; taking care that the Bass shall always pass to the Tonic, either by ascending a Fourth, or descending a Fifth, while the Seventh descends, and the Third ascends.

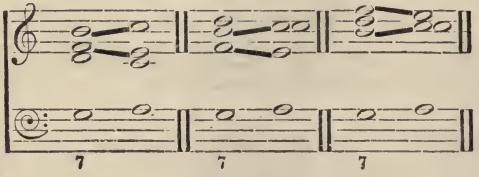
In the Minor Mode, the Chord of the Dominant Seventh is resolved exactly in the same way as in the Major.

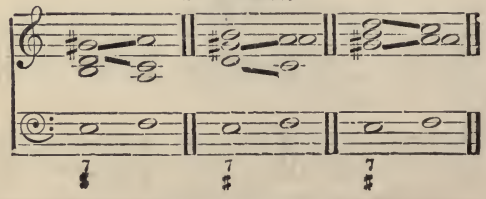
EXERCISE XL.

Resolve all, or some of the Sevenths contained in Exercise XXXVIII.

It will be seen, that, in all these cases, the Chord of the Dominant Seventh, and the Common Chord into which it resolves, form, together a Perfect Cadence.*

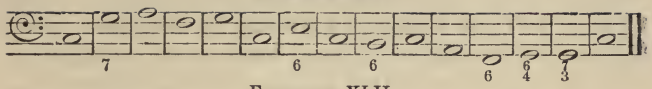
But it is also possible to unite these two Chords into an Interrupted Cadence,* by making the Bass ascend one Degree, to the Submediant of the Scale: only, in this case, the passage cannot very conveniently be written in five Parts, as the Octave must always be omitted.

In C major.

In A minor.

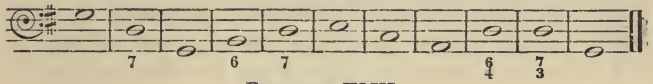


* See Chapter XX.

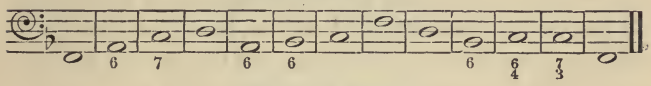
EXERCISE XLI.



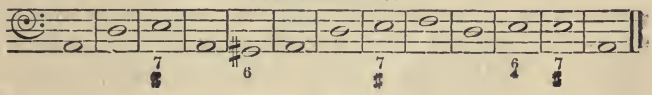
EXERCISE XLII.



EXERCISE XLIII.



EXERCISE XLIV.



CHAPTER XXV.

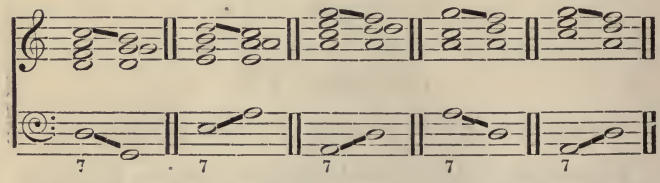
ON CHORDS OF THE SEVENTH OF DIFFERENT SPECIES.

We have said that a Chord of the Seventh may be formed on any Degree of the Scale. By this process, it is possible to obtain seven different varieties of this important Harmony, which are generally known as the chords of (I.) the Dominant Seventh, (II.) the Minor Seventh, (III.) the Major Seventh, (IV.) the Major Seventh with the Minor Third, (V.) the Major Seventh with the Augumented Fifth, (VI.) the Leading Seventh, and (VII.) the Diminished Seventh.

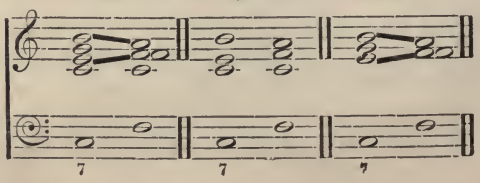
I. THE DOMINANT SEVENTH—the most important of all—consisting of a Root, a Major Third, a Perfect Fifth, and a Minor Seventh, has already been so fully described, in Chapters XXIII, and XXIV, that it is necessary to say very little more about it; except, that, as it occurs but once in the Scale, and always upon the Dominant, it is an extremely useful Chord for the purpose of

deciding the Key: for, however far we may have modulated, when we meet with this Chord, we know that its Root must be the Dominant of the Key we are in at the moment; and, knowing this much, it is not very difficult to discover the Tonic, or Key Note.

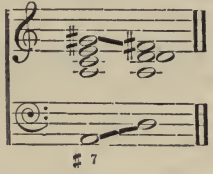
II. The Minor Seventh, consisting of a Root, a Minor Third, a Perfect Fifth, and a Minor Seventh, will be found, in the Major Mode, upon the Super-Tonic, the Mediant, and the Sub-Mediant of the Scale; and, in the Descending Minor Mode, on the Tonic, the Sub-Dominant, and the Dominant. The Seventh must, of course, resolve, by descending one Degree; but the Third —not being the Leading-Note of the Key—need not necessarily ascend, though it is generally found most convenient to make it do so. The Bass will ascend a Fourth, or descend a Fifth, as in the case of the Dominant Seventh: and, in four Parts, either the Octave or the Fifth may be omitted.



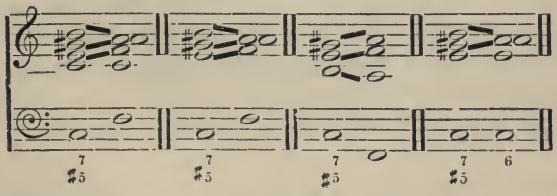
III. The Major Seventh occurs on the Tonic and Sub-dominant of Major Keys, and, on the Mediant, and Sub-Mediant, of the Descending Minor: and consists of a Root, a Major Third, a Perfect Fifth, and a Major Seventh. It is a much harsher Discord than the Minor Seventh; and, on that account, is seldom used, except in Sequences, where its roughness passes unnoticed. The Seventh—even when a Leading-Note—must, of course, descend; while the Third—being Major—ascends.



IV. The Major Seventh, with the Minor Third, occurring on the Tonic of the Ascending Minor Scale, is a still more discordant Harmony than the preceding, and is scarcely ever used, even in Sequences. It consists of a Root, a Minor Third, a Perfect Fifth, and a Major Seventh, which last interval must, as usual, descend, though it is the Leading Note of the Scale.

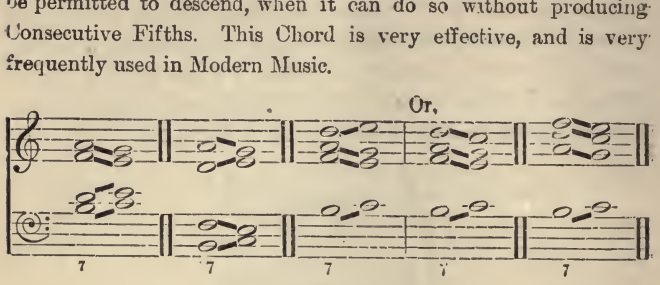


V. The Major Seventh, with the Augmented Fifth, is another very harsh, and rarely used Chord, which, however, has sometimes been employed, by the Great Masters, with very powerful effect. It occurs on the Mediant of the Ascending Minor Scale; and consists of a Root, a Major Third, an augmented Fifth, and a Major Seventh. The Seventh descends, as usual; the Augmented Fifth—which can never be omitted—ascends; and the Third usually ascends also.

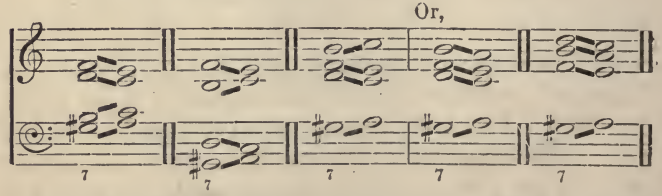


VI. The Leading Seventh, formed on the Leading Note of the Major, and the Super-Tonic of the Descending Minor Mode, consists of a Bass Note, a Minor Third, a Diminished Fifth, and a Minor Seventh. The Octave is, here, inadmissible, as it is a rule that the Leading Note cannot be doubled. The Seventh must, of course, descend. The Fifth—being Diminished—must descend, also. The Bass—being the Leading Note

of the Scale—must ascend. The Third usually ascends; but may be permitted to descend, when it can do so without producing Consecutive Fifths. This Chord is very effective, and is very frequently used in Modern Music.



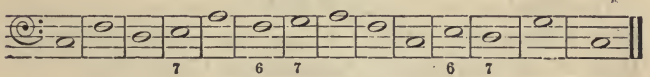
VII. The Diminished Seventh is a very powerful and effective Chord, occurring on the Leading Note of the Minor Scale; and frequently introduced into the Major Mode, also, by means of an Accidental. It consists of a Bass Note, a Minor Third, a Diminished Fifth, and a Diminished Seventh. All these Intervals need Resolution. The Diminished Seventh, and Fifth, must descend. The Bass, and the Third, ascend. The Third, however, is somewhat less rigidly subjected to rule than the other Intervals; and may be permitted, occasionally, to descend, when it is placed above the Seventh. The Octave—as in the case of the Leading Seventh—is inadmissible. The Great Masters sometimes produce very striking effects with this beautiful Chord, and its Inversions. Weber, for instance, has used it with indescribable power, in that part of the Overture to *Der Freischütz* which represents the appearance of the Dæmon, Zamiel.



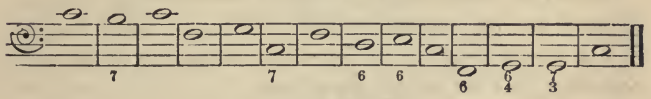
In the following Exercise, examples will be found of all the Chords mentioned in this Chapter, except the fourth, which is so

crude, in its effect, and so little used, that it is unnecessary to dilate farther upon it. In writing these Exercises, the Student must be careful to ascertain the exact species to which every Chord of the Seventh belongs, in order that he may be able to resolve the Discords in accordance with the laws we have laid down for his guidance. He will most easily accomplish this, by first writing the Chord, and then examining every one of its intervals, before he attempts to resolve it. This wholesome precaution will not only save much time, and labour; but, if carefully carried out, will ensure an amount of correctness attainable in no other way.

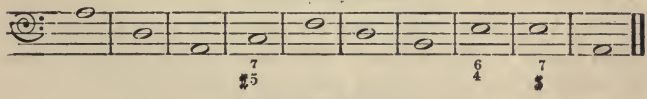
EXERCISE XLV.



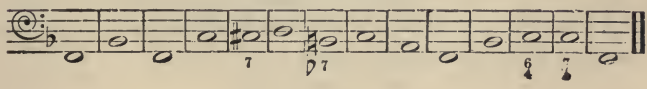
EXERCISE XLVI.



EXERCISE XLVII.



EXERCISE XLVIII.

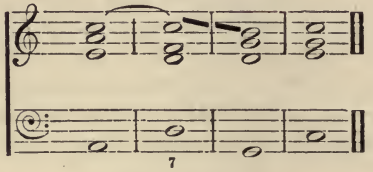


CHAPTER XXVI.

ON THE PREPARATION OF DISCORDS.

When the note which forms the dissonant element, in any given Harmony, has been heard, in the preceding Chord, as a Concord, the Discord is said to be prepared. Thus, in the

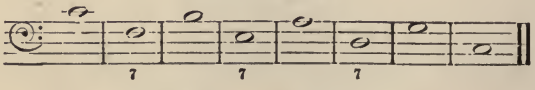
following example, the note C, which forms the Seventh in the second Chord, is heard, in the first Chord, as a Third. It is, therefore, prepared, in the first bar; heard as a Discord, in the second; and resolved, in the third.



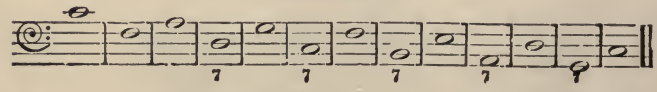
The Chord of the Dominant Seventh may, at all times, be taken without preparation: but most other Sevenths produce a better effect, when prepared; especially the harsher kinds.

In the following examples, the Basses are so arranged that any Seventh can be prepared, without difficulty. These examples will be at once recognised as Sequences; the motion of the parts, therefore, must be regular, throughout. In order to secure this end, should the Fifth be omitted, in one Chord of the Seventh, it must be omitted in all: and the same rule must be observed, with regard to the Octave. Moreover, all the Chords of the Seventh, to whatever species they may belong, must be resolved in the same way. It is a good practice, in writing Exercises of this description, to tie the Discord—as in the above example—to the note which serves to prepare it.

EXERCISE XLIX.



EXERCISE L.



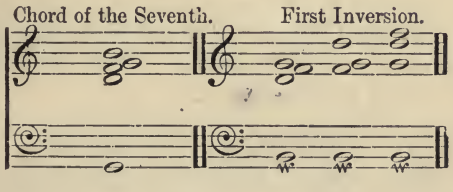
CHAPTER XXVII.

On the Inversions of the Chord of the Seventh.

The Chord of the Seventh is said to be inverted, when any note, other than the Root, is placed in the lowest Part.

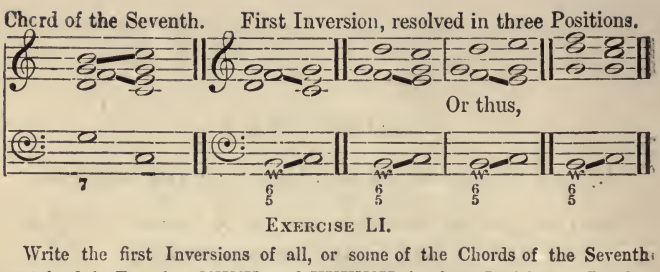
Three Inversions of this Chord are possible, and in constant use.

I. The First Inversion, is formed by removing the Third from its usual position, among the upper Parts, and placing it in the Bass.



We shall find, on reckoning upwards, from the new Bass Note, that this Chord consists of a Third, a Fifth, and a Sixth: its full figuring, therefore, will be $\frac{8}{6}_{3}$, which is usually abbreviated into $\frac{6}{5}$. The Sixth, and Fifth, being its characteristic Intervals, it is called the 'Chord of the Sixth and Fifth'—or, more briefly, the 'Chord of the Six-Five.' Its Resolution will present no difficulty to those who have already learned how to resolve the Chord of the Seventh, in its Fundamental Form. The Bass must, in all cases, ascend one Degree. The Fifth must descend one Degree. The Third, and Sixth, have no fixed Resolution, but should move as little as possible. Under no circumstances can the Octave to the Bass appear among the upper Parts.*

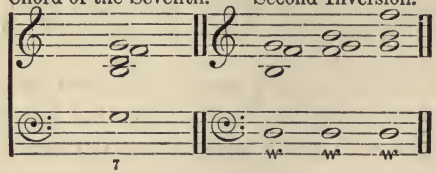
* It will be seen, from the above Example, that the notes which require Resolution in the First Inversion are precisely those which we were taught to resolve in the original Chord. The Bass of the Inverted Chord ascends



EXERCISE LI.

Write the first Inversions of all, or some of the Chords of the Seventh contained in Exercises XXXV, and XXXVIII, in three Positions. Resolve each Chord according to rule; taking care to make the Bass ascend one Degree, in every case, while the Fifth descends one Degree. And, point out the Root of every Chord.

II. THE SECOND INVERSION of the Chord of the Seventh is formed by removing the Fifth from its position among the upper Parts, and placing it in the Bass.



The Intervals of which this Chord consists are, a Third, a Fourth, and a Sixth; consequently, its full figuring will be $\frac{6}{4}_{3}$, which is usually abbreviated into $\frac{4}{3}$, the Sixth being understood. It is generally called the 'Chord of the Six-Four-Three.' Its Resolution is extremely simple. The Third must descend one Degree. The Sixth ascends one Degree. The Bass may either ascend, or descend, provided it be made to move only one Degree.

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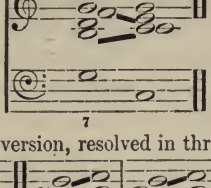
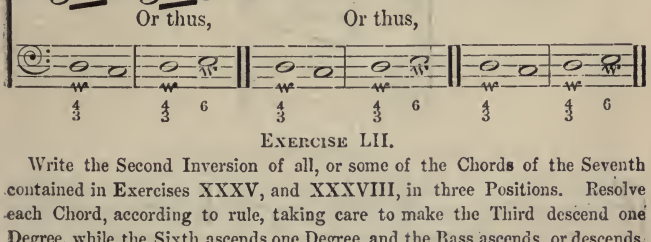
because it formed the Third in the original Harmony: the Fifth descends, because it formed the original Seventh. As this Rule is observed, in all the other Inversions, the Student will at once understand the advantage of ascertaining the Root of an Inverted Chord, before attempting to resolve it.

The Octave to the Bass is not inadmissible, but is not needed in Four-part Exercises.*

Chord of the Seventh.



Second Inversion, resolved in three Positions.

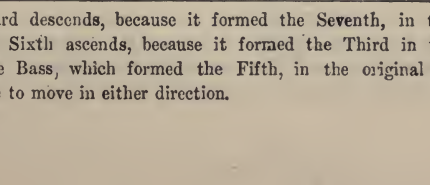


EXERCISE LII.

Write the Second Inversion of all, or some of the Chords of the Seventh contained in Exercises XXXV, and XXXVIII, in three Positions. Resolve each Chord, according to rule, taking care to make the Third descend one Degree, while the Sixth ascends one Degree, and the Bass ascends, or descends, one Degree, at pleasure. And indicate the Root of every Chord.

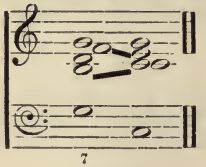
III. THE THIRD INVERSION of the Chord of the Seventh is formed by removing the Seventh from its position among the upper Parts, and placing it in the Bass.

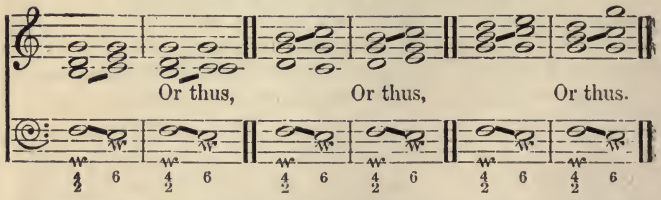
Chord of the Seventh. Third Inversion.



* The Third descends, because it formed the Seventh, in the original Chord. The Sixth ascends, because it formed the Third in the original Chord. The Bass, which formed the Fifth, in the original Chord, is naturally free to move in either direction.

This Chord will be found to consist of a Second, a Fourth, and a Sixth: its full figuring will consequently be $\frac{6}{4}_{2}$, which is usually abbreviated into $\frac{4}{2}$, the Sixth being understood. It is generally known as 'The Chord of the Fourth and Second,' or 'The Chord of the Four-Two.' In resolving it, the Bass must be made to descend one Degree, while the Fourth ascends one Degree. The other notes demand no fixed Resolution. The Octave to the Bass can on no account be admitted among the upper notes.*

Chord of the Seventh.

Third Inversion, resolved in three Positions.



It will be observed that the Chord of the $\frac{6}{4}_{2}$ is, in every case, followed by a Chord of the Sixth. This peculiarity is the natural result of the Resolution we have pointed out, and may be regarded as an unfailing test of its correctness.

EXERCISE LIII.

Write the Third Inversion of all, or some of the Chords of the Seventh contained in Exercises XXXV, and XXXVIII, in three Positions. Resolve each Chord in accordance with the Rules we have given; taking care to

* The Bass descends, because it formed the Seventh, in the original Chord; and, also, because it is the lowest note of a Second. (See page 27.) The Fourth ascends, because it formed the original Third.

make the Bass always descend one Degree, while the Fourth ascends one Degree, the other parts moving as little as possible. Indicate the Root of every Chord; and remember, that, unless each $\frac{4}{2}$ be followed by a Chord of the Sixth, the Resolution will be, in some way or other, incorrect.

The three Inversions described in this Chapter are now freely employed in all kinds of Music. But, until nearly the close of the 18th century, the Second Inversion of the Chord of the Dominant Seventh was very rarely used by Composers of any celebrity.* Handel abhorred it. While freely using the First and Third Inversions, he would admit a leap of any distance for the purpose of evading the Second; for which, in common with the best of his contemporaries, he substituted a simple Chord of the Sixth. Dr. Callcott mentioned this peculiarity in his '*Musical Grammar*,' published in the year 1806: but, some later authors seem to have overlooked the circumstance; while others have even gone so far as to direct their readers to add a Fourth to the Chord of the Major Sixth on the Super-Tonic, whether it be indicated in the figuring, or not—advice which would have betrayed the great Composer into the use of very strong language indeed, had it been given during his lifetime. Sir Henry Bishop felt and spoke very strongly on this point. The writer well remembers having his attention called to it, many years ago, by his friend, Mr. Vincent Novello, who showed him a proof-sheet, on the margin of which Sir Henry (then Mr.) Bishop had set forth the facts with admirable clearness. It is well that even beginners should learn to notice peculiarities of this kind in the works of great Composers. A little time, for instance, might be profitably spent in comparing together different Pianoforte Editions of Handel's works, remembering that those in which the Chord of the $\frac{6}{4}$ is least frequently found will certainly be the most correct; whereas, in the best editions of Mozart and Beethoven, the Chord will scarcely fail to make its appearance in every page.

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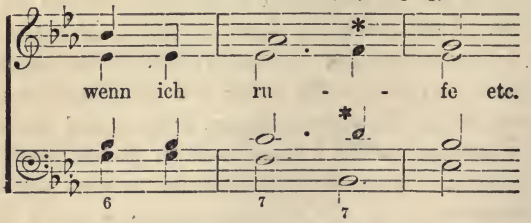
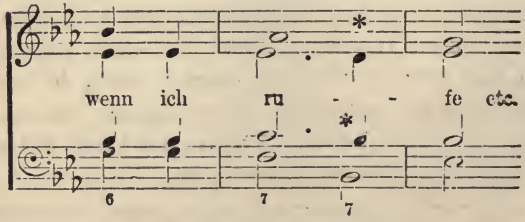
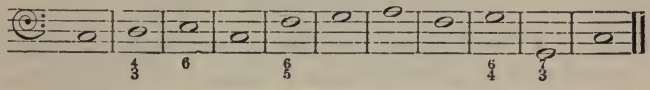
* Except in some few cases in which the Fourth occupies the upper part. These, however, may be regarded as the Exceptions which prove the Rule.

Having proceeded thus far, the Student may proceed to write some Exercises of a more advanced character, in which he will find the Chord of the Seventh, and its three Inversions, intermixed with all the other Chords described in our earlier Chapters. In order to prevent all possibility of misconception, he must be careful to ascertain the Root of every Chord which requires Resolution, before he attempts to resolve it. His success, in other respects, will depend entirely upon the amount of attention he has given to the Rules already prescribed. Great Composers sometimes break rules—or seem to break them—with good effect; but Students must never take this liberty. When the writer was studying under Mendelssohn, in the year 1846, he composed a little Anthem, in which he thought he had produced a very pretty effect by making a Seventh ascend instead of descend. Mendelssohn, however, instantly condemned the passage, and made the Interval descend in the usual way.

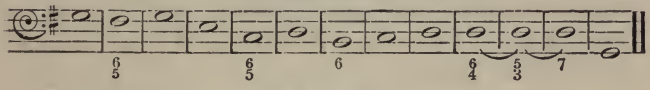
W. S. Rockstro, Leipzig, 1846.

The same passage, corrected by Mendelssohn.

This may seem to some a very slight matter: but the circumstance is quoted, here, in order to show how strongly great Com-

posers insist upon the observance of Rules, where no good reason can be given for their infraction; and it is to be hoped that the Student will bear it carefully in mind, in writing the following exercises.

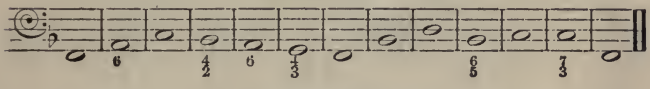
EXERCISE LIV.



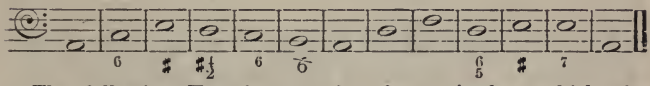
EXERCISE LV.



EXERCISE LVI.

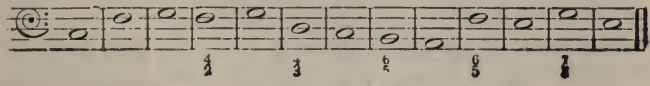


EXERCISE LVII.



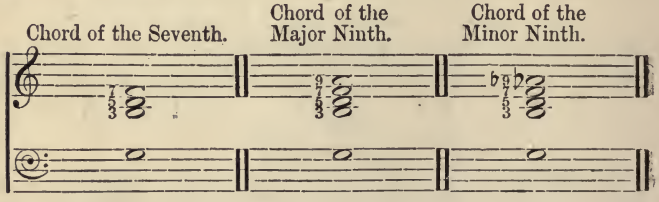
The following Exercise contains four mistakes, which the Student is expected to correct.

EXERCISE LVIII.



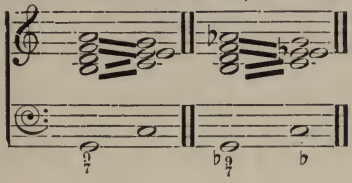
CHAPTER XXVIII.

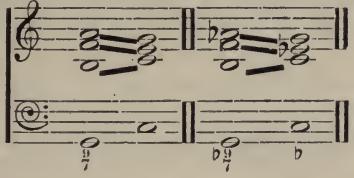
On the Chord of the Ninth.

If, to a Chord of the Dominant Seventh, with the Octave omitted, a Major, or Minor Ninth be added, in the highest Part, the process will result in the formation of a new, and very powerful Harmony, now generally called the 'Chord of the Dominant Ninth,' but known to the Theorists of a past generation as 'The Added Ninth.'

It will be remembered that the Chord of the Dominant Seventh is the same in the Major, and Minor Mode; since, in the latter, the Third is always made Major by an Accidental.* The Ninth, however, is Major, in the Major Mode, and Minor, in the Minor; the other Intervals of the Chord being the same in both. When used in four Parts, the Fifth must be omitted; and, in no case can the Octave to the Root appear among the upper Parts. It is rarely taken, in the Major Mode, in any other than the First Position—that is to say, with the Ninth itself in the highest place: but the Harmony of the intermediate Parts may be either close, or dispersed, at will. It is usually indicated, in Thorough-Bass Exercises, by the figures $\frac{9}{7}$, or 9. In order to effect its Resolution, the Bass must proceed to the Tonic, either by ascending a Fourth, or descending a Fifth, as in the case of the Dominant

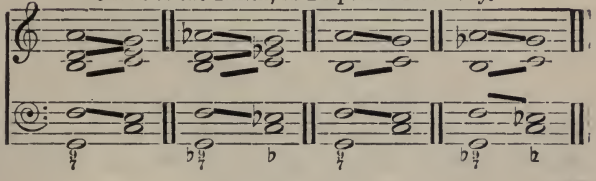
* See pages 31, 34, and 42.

Seventh. The Ninth, and Seventh, must each descend one Degree; the Third must ascend one Degree; and the Fifth, though not a Discord, must also be made to ascend, in order to prevent Consecutive Fifths.

Chord of the Dominant Ninth, in five Parts.

Chord of the Dominant Ninth, in four Parts.



Chord of the Ninth, in Dispersed Harmony.



EXERCISE LIX.

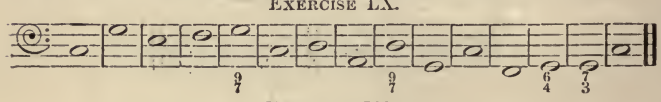
Write Chords of the Ninth on all, or some of the Bass Notes in Exercises XXXV, and XXXVIII; and resolve them according to rule: taking care to place the Ninth always in the highest Part; to make the Bass either ascend a Fourth, or descend a Fifth, to the Key-note; to make the Ninth, and Seventh, descend one Degree; to make the Third ascend one Degree; and, if the Chord be in five Parts, to make the Fifth ascend one Degree, also.

The Chord of the Ninth is not always taken on the Dominant.

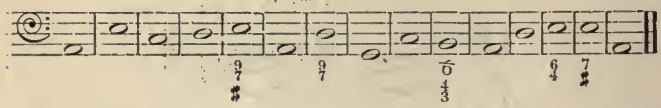
Like that of the Seventh, it may be constructed on other Degrees of the Scale; but, most of these subsidiary forms are very harsh, and can only be used in Sequences—and, even then, only when duly prepared, by the exhibition of the Dissonant Note. as a Concord, in the preceding Chord.*

As the following Exercises are intended to be written in Four Parts, the Fifth of all Chords of the Ninth must be omitted.

EXERCISE LX.



EXERCISE LXI.



The Inversions of the Chord of the Ninth are scarcely ever used, by Classical Composers, on account of their excessive harshness.

CHAPTER XXIX.

ON THE CHORD OF THE ELEVENTH.

Some Theorists, of very high authority, have described, as the 'Chord of the Eleventh,' a very powerful Harmony, formed by taking the complete Chord of the Dominant Seventh on the Tonic Bass, and consisting of a Root, Fifth, Major Seventh, Ninth, and Eleventh.

The true figuring of this Chord should be $\frac{11}{9\ 7\ 5}$, or $\frac{11}{7}$—the Fifth being generally understood. But, by way of simplifying the matter, most Composers, regarding the Eleventh as merely a Fourth taken in the Octave above, figure the Chord $\frac{9}{7\ 5\ 4}$, or, more generally,

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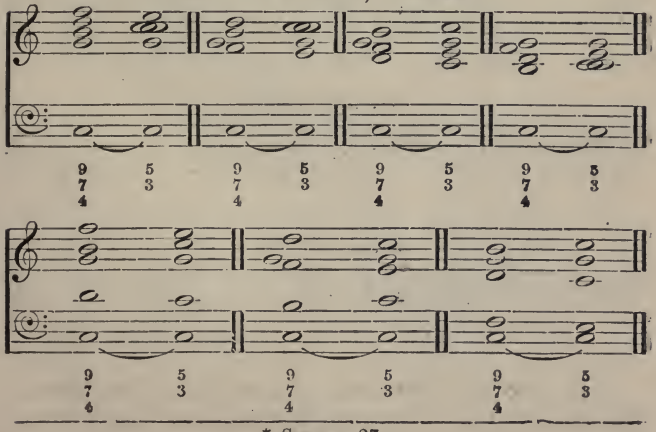
* See Chapter XXVI.

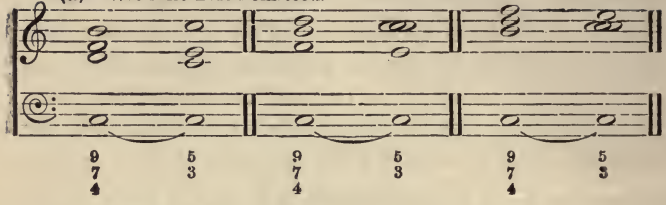
$\frac{9}{7}$. Others, carrying the principle of simplification still farther, and regarding the Ninth as a Second taken an Octave higher, figure it $\frac{7}{2}$, or, more generally, $\frac{7}{2}$. This method, however, is erroneous; for, that the Interval in question is a true Ninth, and not a Second, is proved by the fact that it cannot be resolved by the descent of the Bass.* The Student may think these differences of figuring confusing; but, they will not prove so, if he will only remember that the figures $\frac{11}{9}$, $\frac{9}{7}$, and $\frac{7}{2}$ all apply to the same Chord; and, that that Chord is nothing more than our old acquaintance, the Chord of the Dominant Seventh, taken upon the Tonic Bass. Meanwhile, we ourselves shall use the figures, $\frac{9}{7}$.

The Chord of the Eleventh may be taken in any position, but cannot be inverted. It is resolved by the descent of the Eleventh (or Fourth) and the Ninth (or Second), and the ascent of the Leading-Note—which forms the Seventh—while the Bass remains stationary. In four Parts, it is necessary to omit either the Fifth or the Ninth.

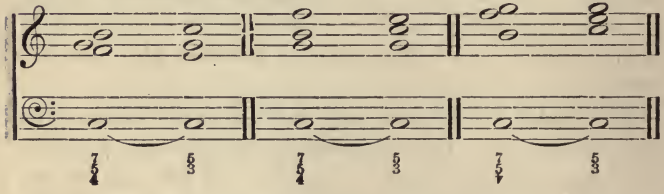
Chord of the Eleventh, in five Parts.

* See page 27.

Chord of the Eleventh, in four Parts.

(*a*) With the Fifth omitted.

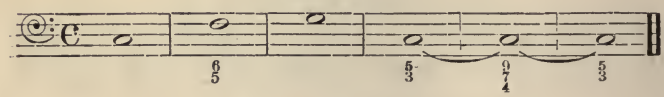


(*b*) With the Ninth omitted.

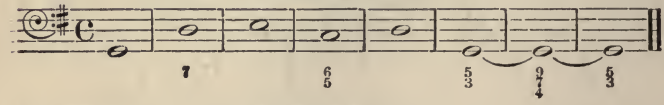


The following Exercises may be written in four Parts, and in several different positions:—

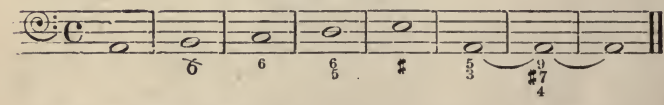
Exercise LXII.



Exercise LXIII.



Exercise LXIV.



Many modern Theorists deny the existence of the Chord of the Eleventh, as a Fundamental Harmony, and treat it always, either as a Suspension, or part of an Organ-Point. We shall

understand this distinction better, when we reach Chapters XXXIII, and XXXVIII. For the present, it is enough for us to remember the *dictum* to which the attention of the Student has already been more than once directed—that the Chord of the Eleventh, with all its apparent complications, is, after all, nothing more than the Chord of the Dominant Seventh, taken, and resolved, upon the Tonic Bass.

CHAPTER XXX.

On the Chord of the Thirteenth.

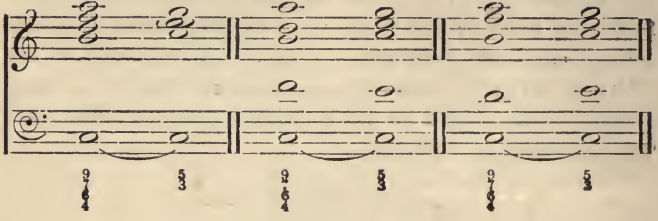
Closely allied to the Chord of the Eleventh, and constructed upon exactly the same principle, is a still more powerful Harmony, called the Chord of the Thirteenth, formed by taking the Chord of the Dominant Ninth upon the Tonic Bass, and consisting of a Root, Major Seventh, Ninth, Eleventh, and Major or Minor Thirteenth.

The true figuring of this Chord should be $\overset{13}{11}\overset{}{9}\overset{}{7}$; but most writers, regarding the Eleventh as a Fourth, and the Thirteenth as a Sixth, taken in the Octave above, figure it $\overset{9}{7}\overset{}{6}\overset{}{4}$ or $\overset{7}{6}\overset{}{4}$. Indeed, the appearance even of the figure, 11, in a Thorough-Bass, is a circumstance of very rare occurrence; and 13 is altogether unknown.

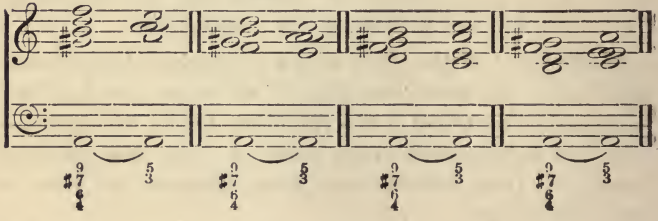
In the Major Mode, the Chord of the Thirteenth can only be taken with its characteristic Interval—the Sixth of the usual figuring—in the highest Part. In the Minor Mode, it may be taken in any position: but, under no circumstances can it be inverted. It is resolved by the descent of the Thirteenth, (or Sixth), and the Eleventh, (or Fourth), and the ascent of the Seventh—which forms the Leading-Note—the Bass remaining stationary. The Ninth, if present, must ascend, in order to avoid Consecutive Fifths: but in four Parts, this is the Interval that is usually omitted.

Chord of the Thirteenth, in five Parts.

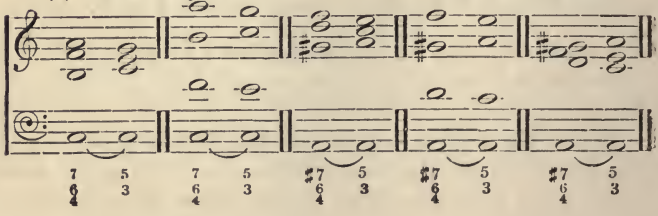
(*a*) In the Major Mode.



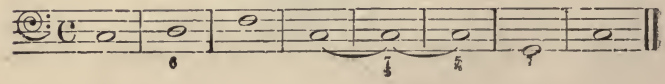
(*b*) In the Minor Mode.



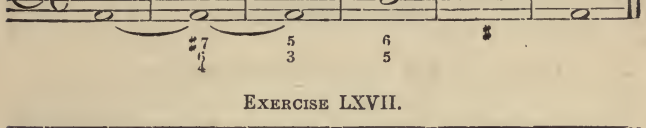
Chord of the Thirteenth, in four Parts.

(*a*) In the Major Mode. (*b*) In the Minor Mode.

The following Exercises will be best written in four Parts:—

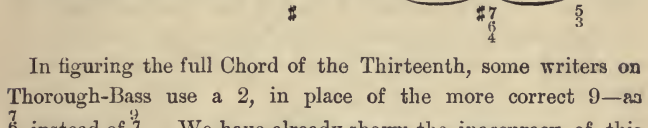
EXERCISE LXV.



EXERCISE LXVI.



EXERCISE LXVII.



In figuring the full Chord of the Thirteenth, some writers on Thorough-Bass use a 2, in place of the more correct 9—as $\frac{7}{6}{}_{4}{}_{2}$, instead of $\frac{9}{7}{}_{6}{}_{4}$. We have already shown the inaccuracy of this method, in our chapter on the Chord of the Eleventh. The reader must expect to meet with it, occasionally, in connection with both Chords: but, for the present, he will do well to ignore all nice distinctions, resting satisfied with the practical certainty, that the Chord of the Thirteenth becomes as simple as that of the Eleventh, to those who remember that it is nothing more than the Chord of the Dominant Ninth, taken, and resolved, upon the Tonic Bass.*

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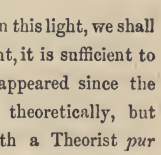
* The process of building up a Dissonant Harmony, by adding a succession of Thirds above its Root, was first suggested by the great French Theorist, Rameau, and warmly supported by Marpurg. Fux, and Kirnberger, entertained a different idea, and treated the Chords of the Eleventh, and Thirteenth, as Suspensions only. Viewed in this light, we shall have more to say concerning them hereafter. For the present, it is sufficient to explain that Fux—the greatest Contrapuntist who has appeared since the close of the Sixteenth Century—speaks of them, not theoretically, but practically; and hence his apparent disagreement with a Theorist *pur et simple*. We mention this circumstance, not with the idea of tempting the beginner into depths beyond his reach, but, in order that he may not be led to think lightly of the authority of the learned writers whose opinions we have cited.



CHAPTER XXXI.

On the Chord of the Augmented Sixth.*

The Chord of the Augmented Sixth is an extremely beautiful Harmony, the Theory of which is far too complicated to admit of explanation in an elementary work like the present, though its practical treatment will present no difficulty to the Student who has already mastered the Chords of the Eleventh, and the Thirteenth.

It is usually formed upon the Sub-Mediant of the Minor Scale, though it may be, and often is, transferred to different Degrees of the Major Mode, by means of Accidentals. In its simplest form, it consists of a Bass-Note, a Major Third, and an Augmented Sixth. This Sixth—which will always require an Accidental, both in the Major and Minor Modes—can never be doubled: and, as the Octave to the Bass cannot be allowed to appear among the upper Parts, it follows, that, when four Parts are required, the only note which can be doubled is the Third. The Chord is generally indicated by the figures $\sharp\frac{6}{3}$, $\frac{6}{3}$, $\sharp 6$, or $\overline{6}$.

In order to resolve this Harmony, the Bass must be made to descend a Semitone; the Sixth must ascend a Semitone; the Third, when the Chord is in three Parts only, must descend a Semitone; but, if the Third be doubled, it must descend a Semitone in one Part, and ascend a Tone in the other, care being taken to make it *always* descend when it is placed above the Sixth. The natural result of this process will be, that the Dissonance will be followed by a Major Common Chord.

In this, its simplest form, the Chord is known to modern Theorists as that of The Italian Sixth.

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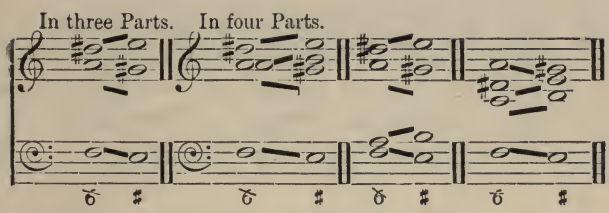
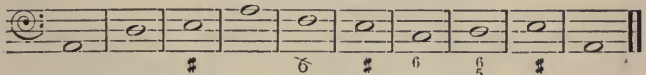
* Called, by English Theorists of the last Century, the 'Chord of the Extreme Sharp Sixth.'



In writing the following Four-part Exercise, the Student must remember that the Augmented Sixth will require an Accidental, and will ascend a Semitone. The Third will be doubled—in order to supply the Fourth Part—and will descend a Semitone, in one Part, and ascend a Tone in the other. When the third is placed above the Sixth, it will always descend. If the Resolution be properly managed, the Chord will necessarily be followed by a Major Common Chord.

EXERCISE LXVIII.



If, instead of doubling the Third, we complete the Four-Part Harmony by the addition of a Fourth, the resulting Chord will consist of a Major Third, an Augmented Fourth, and an Augmented Sixth; and its full figuring will be $\frac{6}{4}$—a form which cannot be abbreviated.

In the Resolution of this Chord, the Bass, and the Third, will each descend a Semitone. The Sixth will ascend a Semitone; and the Fourth will remain in its place.

As this Chord was first proposed by the great French Theorist, Jean Philippe Rameau,* it has very properly received the name of THE FRENCH SIXTH.

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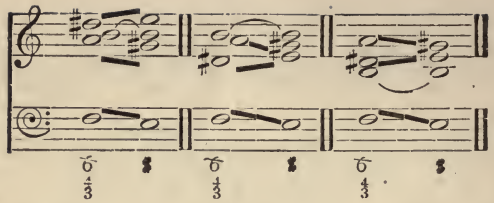
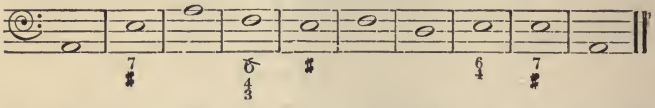
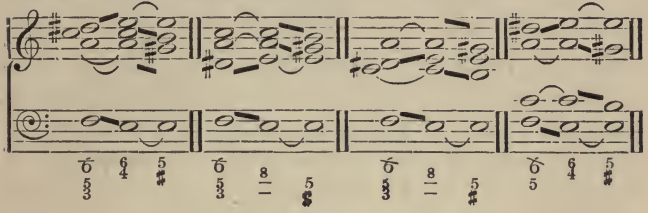
* *Nat.* 1683. *Ob.* 1764. See, a "History of Music, for the Use of Young Students, by W. S. Rockstro." (Cocks & Co.)

None of the Intervals of the French Sixth will need doubling, in the following Four-Part Exercise. The Sixth will require an Accidental, and will ascend a Semitone. The Third will descend a Semitone; while the Fourth will remain in its place. The result will be, a Major Common Chord.

Exercise LXIX.



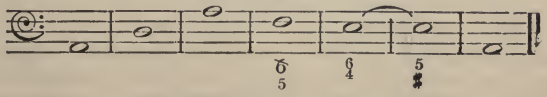
Another form of this Chord is produced, when, instead of doubling the Third, or adding the Fourth, we complete the Four-Part Harmony by introducing a Fifth. It then consists of a Bass Note, a Major Third, a Perfect Fifth, and an Augmented Sixth, none of which Intervals can be doubled; and its figuring is $\frac{6}{3}$ or $\frac{6}{5}$.

The Resolution of this powerful Harmony is Double, and is more difficult to manage than anything of the kind we have yet mentioned—though not difficult enough to cause real embarrassment to anyone who has carefully studied the two preceding forms. Its various Intervals cannot all be resolved at once, without producing Consecutive Fifths. The Bass and the Sixth are, therefore, resolved first; the former descending, and the latter ascending, a Semitone. This process brings the Chord into the form of a $\frac{6}{4}$. In the next Chord, the Sixth and the Fourth of the half-resolved Harmony each descend a Semitone, and this operation produces the desired Major Common Chord.

In this, its grandest form, the Chord has been called THE GERMAN SIXTH, in honour of the great Saxon Composer, Karl Heinrich Graun,* who used it with great effect.

The figuring of the above example needs some explanation. A horizontal line, following a figure, indicates that the Note to which that figure refers is to be held on, whatever Interval it may happen to make with the next Bass-Note. In the second and third bars of our example, the figures $\frac{5}{3}$ are followed by horizontal lines. The 5 represents C, and the 3, A. C, and A, therefore, are to be held on, so as to form part of the next Chord, while the other notes move according to rule. Now, in this next Chord, formed on E in the Bass, C represents a Sixth, and A represents a Fourth. The two horizontal lines, therefore, are here equivalent to the figures $\frac{6}{4}$. Consequently, it is quite immaterial so far as the present example is concerned, whether we write $\frac{8}{5}$–, or $\frac{6}{3}$ $\frac{6}{4}$; though, as a matter of fact, the horizontal lines are often found more convenient, and easier to read, than the full figuring.

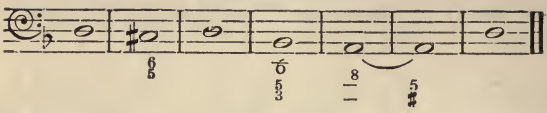
The following Exercises contain examples, both of the full figuring, and the horizontal lines. The Student will remember that the Sixth must be first resolved, by ascending a Semitone while the Bass descends. The other two Intervals are then resolved by descending, each one Semitone, in the next Chord.

EXERCISE LXX.



* *Nat.* 1701. *Ob.* 1759.

EXERCISE LXXI.



We have already said, that the Theory of the Chord of the Augmented Sixth is very complicated; we shall not, therefore, trouble the reader with a discussion concerning its Root. For all practical purposes, it will be sufficient for him to remember, that, in its simplest form—that of the Italian Sixth—it is merely a $\frac{6}{3}$, while the French Sixth is a $\frac{6}{4}$, and the German Sixth, a $\frac{6}{5}$.

CHAPTER XXXII.

A RETROSPECT.

On referring to the substance of the foregoing Chapters, we shall find that the Chords we have described naturally arrange themselves in six distinct classes; * the first of which embraces the various forms of the Triad; the second, the Chords of the Seventh; the third, the Chords of the Ninth; the fourth, the Chord of the Eleventh; the fifth, the Chords of the Thirteenth; and the sixth, the somewhat anomalous Chords of the Augmented Sixth. Of Triads, we have mentioned four different species; of Chords of the Seventh, seven; of Chords of the Ninth, we have treated, as yet, of

* Albrechtsberger mentions only five, omitting the Chords of the Augmented Sixth, for theoretical reasons too complicated for discussion in an elementary work. (See his "Method of Harmony, and Figured Bass," Vol. 1. page 9, of Messrs. Cocks & Co.'s English Translation). We have here classed them among Fundamental Harmonies, simply for the sake of convenience, and without committing ourselves to the expression of any theoretical opinion whatever

the two principal species only; the Chord of the Eleventh has presented itself to us in one single form; the Chord of the Thirteenth, in two; while, of Chords of the Augmented Sixth, we have shown the existence of three distinct varieties—nineteen forms, in all, which, with their several Inversions, represent the most important section of the materials placed at the Composer's disposal, for the production of his infinitely varied effects. The reader probably expected to hear of very many more—and, in this, he was not altogether wrong: for, though no more than nineteen Fundamental Forms are in use, these, with the twenty-nine Inversions derivable from them, are supplemented by a vast number of subsidiary Harmonies, which, though they can boast of no independent existence, are of infinite value as adjuncts to the regularly constituted Chords. We dare not, however, proceed to speak of these, until we feel assured that our description of the Fundamental Chords, and their Inversions, has been thoroughly understood, and so far committed to memory as to preclude all possibility of future misapprehension. We shall, therefore, conclude this portion of our subject, by arranging the Chords of which we have already spoken in a synoptical Table, which we strongly recommend the Student, first, to commit to memory, and then to turn to still more profitable account, by writing out, as an exercise in self-examination, a clear description of every Chord—whether Fundamental, or Inverted—contained in it. It is needless to say that, to those who have satisfactorily performed this task, the Exercises which follow will give no trouble whatever.

TABLE OF FUNDAMENTAL AND INVERTED CHORDS.

Class I. Triads.

1. The Major Triad—or Common Chord—with its two Inversions.

2. The Minor Triad—or Common Chord—with its two Inversions.

3. The Diminished Triad, with its two Inversions.

4. The Augmented Triad with its two Inversions.

CLASS II. CHORDS OF THE SEVENTH.

5. The Chord of the Dominant Seventh, and its three Inversions.
6. The Chord of the Minor Seventh, and its three Inversions.
7. The Chord of the Major Seventh, and its three Inversions.
8. The Chord of the Major Seventh with the Minor Third, and its three Inversions.
9. The Chord of the Major Seventh with the Augmented Fifth, and its three Inversions.
10. The Chord of the Leading Seventh, and its three Inversions.
11. The Chord of the Diminished Seventh, and its three Inversions.

CLASS III. CHORDS OF THE NINTH.

12. The Chord of the Major Ninth.
13. The Chord of the Minor Ninth.

CLASS IV. THE CHORD OF THE ELEVENTH.

14. The Chord of the Eleventh (usually figured $\begin{smallmatrix}9\\7\\4\end{smallmatrix}$ or, less correctly, $\begin{smallmatrix}7\\4\\2\end{smallmatrix}$) in its Fundamental Form.

CLASS V. CHORDS OF THE THIRTEENTH.

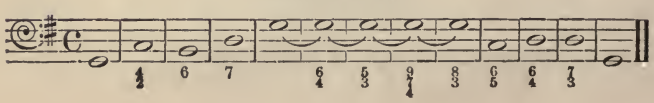
15. The Chord of the Major Thirteenth, ($\begin{smallmatrix}9\\7\\6\\4\end{smallmatrix}$ or $\begin{smallmatrix}7\\6\\4\end{smallmatrix}$)
16. The Chord of the Minor Thirteenth.

CLASS VI. CHORDS OF THE AUGMENTED SIXTH.

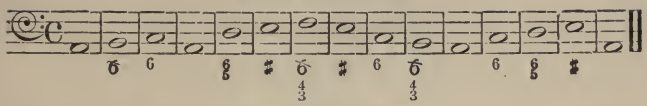
17. The Chord of the 'Italian Sixth.'
18. The Chord of the 'French Sixth.'
19. The Chord of the 'German Sixth.'

Number of Fundamental Chords	...	...	19
Number of Inverted Chords	...	...	29
	Total		48

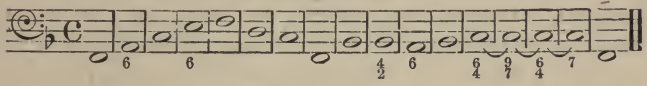
EXERCISE LXXII.



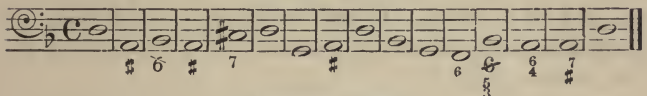
EXERCISE LXXIII.



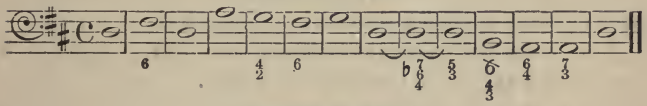
EXERCISE LXXIV.



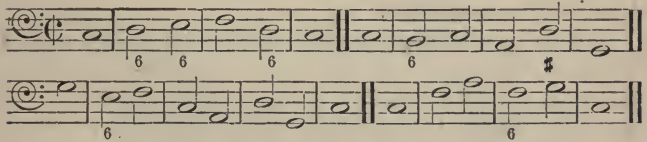
EXERCISE LXXV.



EXERCISE LXXVI.



EXERCISE LXXVII.*



To those, then, who have thoroughly mastered the contents of the foregoing Table, who are able to give an intelligible account of the construction and peculiarities of every Chord mentioned in it, and who have proved the solidity of their attainments by correctly harmonising Exercises LXXII—LXXVII, we shall now proceed to describe the subsidiary combinations to which we have alluded, under their respective titles of Suspensions, Retardations, Appoggiaturas, Notes of Regular, and Irregular Transition—or, as they are sometimes called, Passing, and Changing Notes—and Organ-Points.

* This Exercise, if properly written, should resemble a Short Measure Hymn Tune, in the Old English style.

CHAPTER XXXIII.

Concerning Suspensions.

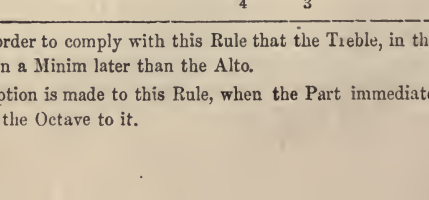
We described, in Chapter XXVI, a method of preparing Discords, by permitting them to be heard, in a preceding Harmony, as Concords; and we illustrated our description by an example, in the first Chord of which a certain note was prepared as a Concord, while it was heard as a Discord, in the second, and resolved, in the third. In this case, then, we see the Discord passing through three several processes, each of which is of the utmost importance.

(I.) The Preparation; in which the Note, which will eventually become a Discord, is heard as a Concord.

(II.) The Suspension; in which the Note in question is really heard as a Discord, and figured as such.

(III.) The Resolution; in which the Note is finally resolved, by descending one Degree.

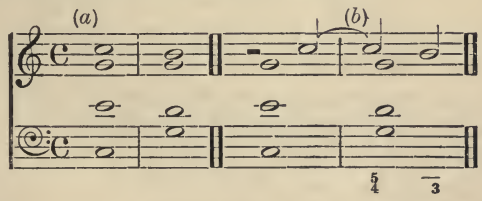
In these cases, it is indispensable that the note which forms the Preparation should be tied to that which forms the Suspension: and, that these two Notes should be of equal length—or, at least, that the Suspension should not be longer than the Preparation.* Moreover, it is forbidden, so long as the Suspension lasts, to sound the Note into which it is about to resolve, in any other Part, except the Bass.†



* It is in order to comply with this Rule that the Treble, in the example, is made to begin a Minim later than the Alto.

† An exception is made to this Rule, when the Part immediately above the Bass sounds the Octave to it.

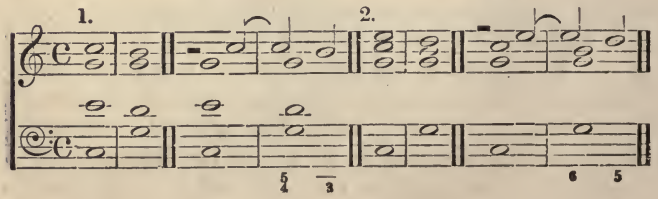
In the example given at page 50, the Suspended Discord formed a real Chord of the Seventh; but, here, it will be seen that it forms a Chord which we have been obliged to figure as a $\frac{5}{4}$—a Harmony of which we have never heard, and which, in truth, has no real existence, as an independent Chord. This statement seems to indicate the presence of a frightful difficulty: but a very little consideration will serve to shew that it is based upon a principle as simple as that which regulates the treatment of an ordinary Discord. For, if we look a little more closely into the nature of the Suspension, we shall see that it is, in reality, nothing more than the holding back of one note of a Chord, while the others proceed to their destination in the ordinary way. For instance, the two Chords, shewn at (*a*) in the following example, will at once be recognised as forming an Imperfect Cadence, in the key of C Major. At (*b*), the note, C, which should have descended, at once, to B, in order to form the Third of the second Chord, is held back—in other words, 'Suspended'—until the second half of the bar, when it proceeds to B, in accordance with the established rule.

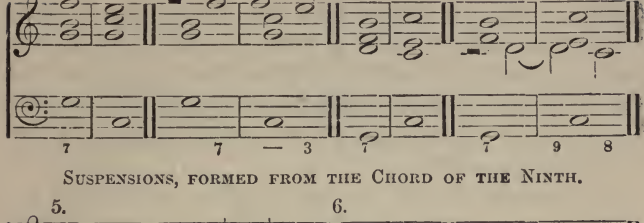


Almost any kind of Interval may be held back, in this manner, whatever amount of temporary Discord may be produced by the process. In the case before us, it produces, as we have already seen, a Chord which must be figured $\frac{5}{4}$. There is no such Chord as this to be found in our Table; and no such Chord can be deduced from any known Root. The Harmony must, therefore, be regarded as a Combination, rather than a Chord: and we are only justified in suffering it to appear, as the result of a Note held back beyond its due time. We need not, in fact, trouble

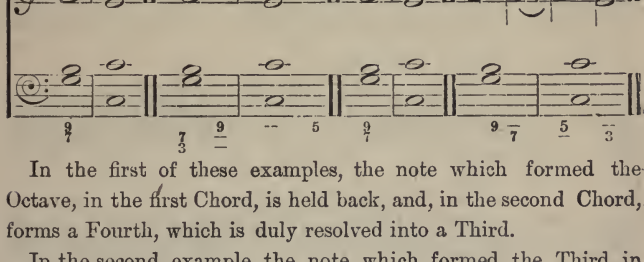
ourselves to consider what Intervals such Combinations exhibit provided we are always careful, (1), to make them resolve by descending one Degree, and (2), not to allow the Suspended Note to exceed, in length, that by which it is prepared. When these two conditions are faithfully observed, the Progression seldom fails to produce an agreeable effect—so seldom, that, under certain circumstances, it is even permitted, in the modern style of Music, to prepare the Suspension by a Discord, instead of a Concord. It is true that this bold departure from the general Rule can only be tolerated, when the Discord used for the purpose demands no Preparation on its own account—which, as we have seen, at page 50, is the case with the Dominant Seventh, and also with the Dominant Ninth—yet, even with this restriction, it grants so much freedom, that any Note of any Chord, whether Triad, Seventh, or Ninth, may be lawfully Suspended, at any moment, whether the resulting Combination be, as in the case we have examined, an unknown Discord, or, as frequently happens, a Simple Concord. And this result may either be indicated by figures, or by the horizontal lines described at page 69, which lines are, indeed, in many cases, more intelligible than the figures themselves, or, at least, tend to simplify the meaning of the figures used in combination with them.

The following examples shew the manner of suspending the most important Intervals contained in the Triad, and the Chords of the Seventh, and Ninth; the simple Harmony being first shewn, in every case; and, afterwards, the same Progressions, in the suspended form.

SUSPENSIONS, FORMED FROM THE COMMON CHORD.

SUSPENSIONS, FORMED FROM THE CHORD OF THE SEVENTH.



SUSPENSIONS, FORMED FROM THE CHORD OF THE NINTH.



In the first of these examples, the note which formed the Octave, in the first Chord, is held back, and, in the second Chord, forms a Fourth, which is duly resolved into a Third.

In the second example, the note which formed the Third, in the first Chord, is held back, and, in the second Chord, forms a Sixth, which, though not a Discord, descends one Degree, because it is a Suspension.

In the third example, the note which formed the Seventh, in the first Chord, forms, in the second Chord, a Fourth, which duly descends to a Third.*

In the fourth example, the note which formed the Fifth, in the first Chord, forms, in the Second Chord, a Ninth, which, descending one Degree, eventually becomes an Octave.

In the fifth example, the note which formed the Ninth, in the first Chord, forms a Sixth, in the second, and, though not then a Discord, descends one Degree, because it is a Suspension.

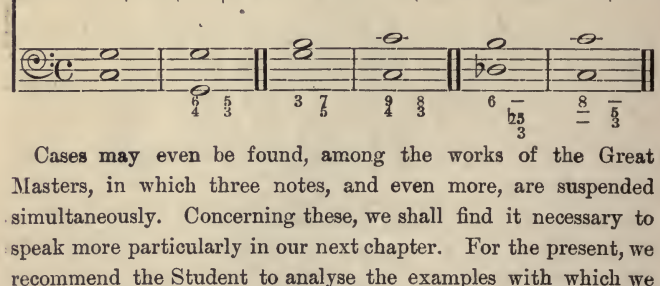
In the sixth, and last example, the note which formed the

* In this example, as well as in the Fifth, and Sixth, the Suspension is prepared by a Discord, in accordance with the Licence mentioned on Page 76.

Seventh, in the first Chord, forms a Fourth, in the second; after which it descends to a Third.

Still, in every one of these cases, the Discord descends, at last, to the exact note to which it would have moved, had it been resolved, at once, without the intervention of a Suspension—a sure proof that a Suspension is nothing more than the retention of a Dissonance a little beyond the moment at which it should have been properly resolved.

It is, moreover, possible to retain two notes, instead of one, and thus to form a Double Suspension; as in the following example,—in which, at (*a*), two notes of a Common Chord are suspended; at (*b*), *two notes of a Chord of the Seventh; and at (*c*), two notes of a Chord of the German Sixth†.



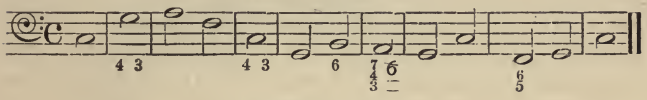
Cases may even be found, among the works of the Great Masters, in which three notes, and even more, are suspended simultaneously. Concerning these, we shall find it necessary to speak more particularly in our next chapter. For the present, we recommend the Student to analyse the examples with which we have furnished him, very carefully indeed. He will then find no difficulty in writing the following Exercises, in which

* It will be seen, that, in the example at (*b*), the Bass, and Tenor, both sound the note into which the Treble is about to resolve, simultaneously with the Suspension itself. This seems contrary to the Rule given at page 74; but, a reference to the note, †, given at the foot of that page, will shew that the Licence is permitted, because the Tenor—i.e., the Part immediately above the Bass—here sounds the Octave to it.

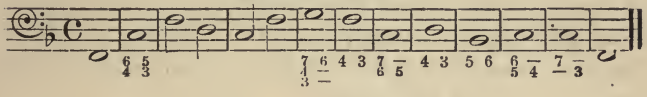
† It will be remembered that this is the only way in which the Chord of the German Sixth can possibly be resolved. See pages 68-69.

careful provision has been made for the Preparation of every Suspension, by a note not shorter than itself—to which, it must, of course, be tied—and, for its subsequent Resolution, by descending one Degree.

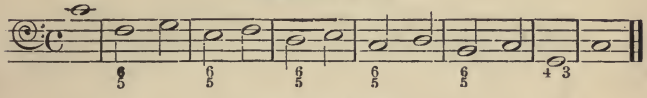
EXERCISE LXXVIII.



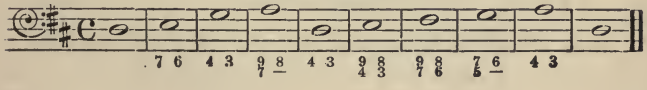
EXERCISE LXXIX.



EXERCISE LXXX.



EXERCISE LXXXI.



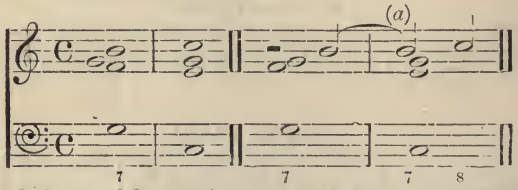
CHAPTER XXXIV.

CONCERNING RETARDATIONS.

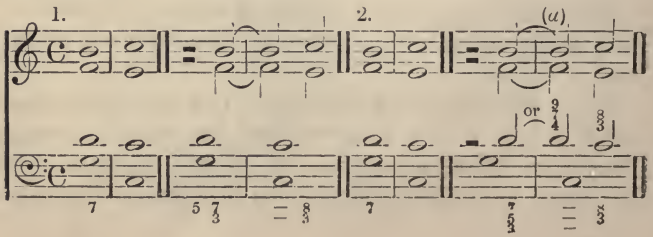
The term, 'Retardation,' is applied, by modern Theorists, to a form of Suspension, which, instead of descending one Degree, resolves upwards.

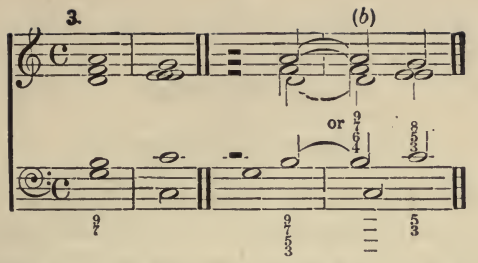
Retardations are much less frequently used than Suspensions; and it will be at once understood that they can only concern Dissonances which naturally seek an upward Resolution, such as Leading-Notes, and the upper notes of Augmented Discords.

Except that they ascend, instead of descending, they demand exactly the same treatment as ordinary Suspensions: that is to say, they must be tied to the notes which prepare them, and they must not be allowed to exceed them in length. In the following example, the note which forms the Third, in the first Chord, forms, at (*a*), a Seventh, in the second Chord. Now, the Seventh naturally resolves by descending one Degree: but, because this note would have ascended one Degree, had it proceeded at once to its Resolution, it must ascend, in this case also—in other words, it must be treated, not as a Seventh, but, as a Retardation, which must always ascend. And the proof that we are justified in making it ascend lies in the fact, that it would certainly have ascended, had it not been retarded.



Retardations and Suspensions are very frequently used simultaneously; and hence arise the Triple, and Quadruple, Suspensions, mentioned in Chapter XXXI. Such cases are shewn, in the following example, at (*a*), and (*b*), in each of which the entire Chord, except the Bass, is retained upon a new Root. In all these instances, it will be seen that the Leading-Note alone is treated as a Retardation—by reason of its natural tendency to resolve upwards—while the other Intervals are mere ordinary Suspensions.

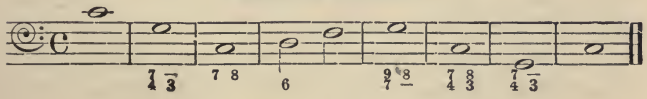




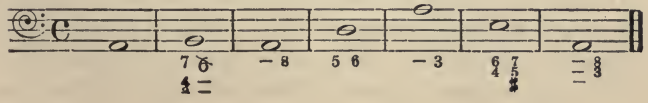
A careful analysis of these examples will enable the reader more clearly to understand some remarks we made upon the Chords of the Eleventh, and Thirteenth, at pages 62, 63, and 65. It is evident, that the Harmony shewn at (*a*), and there figured $\frac{9}{7}$, is a true Chord of the Eleventh, while that at (*b*), figured $\frac{9}{7}_{4}^{6}$, is, as evidently, a Chord of the Thirteenth. But, these Chords are here shewn to be the natural results of Suspension, and Retardation. It is in this sense that Fux exhibits them. Marpurg treats them as Fundamental Harmonies, taken on the Tonic Root.

The advantage of using horizontal lines, instead of figures, is very clearly shewn in these examples, where the full figuring of the Discord is so complicated, that none but an experienced Musician would be likely to take in its meaning at a glance, whereas the slowest reader could scarcely fail to understand the direction—as indicated by the lines—to retain the entire Chord upon the new Bass-note.

EXERCISE LXXXII.



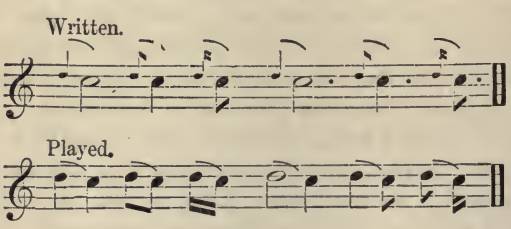
EXERCISE LXXXIII.



CHAPTER XXXV.

Concerning Appoggiaturas.

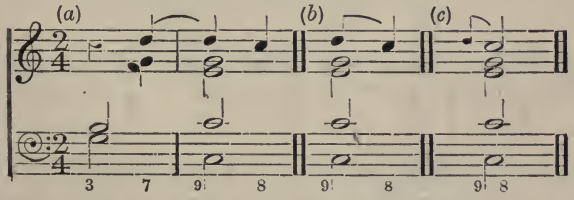
Perhaps the meaning of no technical term used in Music has been so frequently misapprehended as that of the familiar word, Appoggiatura. Deriving its origin from the Italian neuter verb. *appoggiarsi*, to lean upon, it simply means, a Leaning-Note— a small note, written before a large one, from which it takes half its length, unless the large note should happen to be dotted, in which case, the Appoggiatura appropriates two thirds of the time, leaving one third only for the large note.



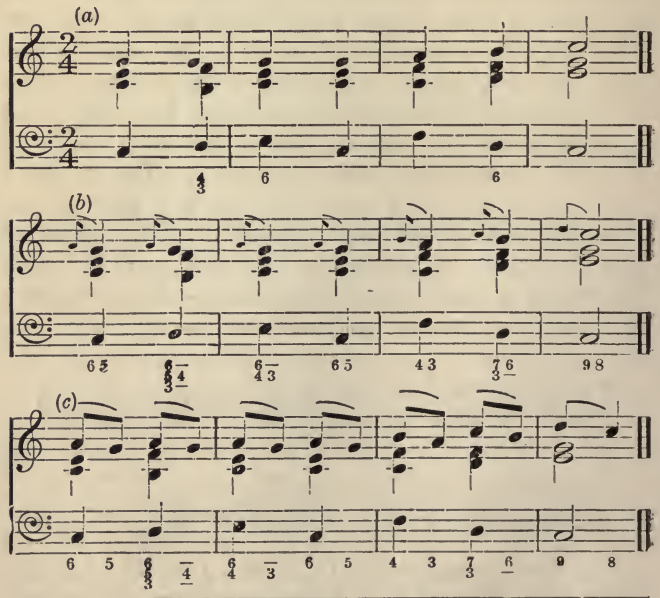
Our fathers understood this, perfectly, sixty years ago: but, since the time of Beethoven, it has been the custom to write the Appoggiatura as a large note, exactly as it intended to be played. That this is a wholesome and convenient practice, there can be no doubt; but, it has led to a grave misunderstanding. Sixty years ago, the Appoggiatura was not the only small note in use. Composers constantly used, also, the Acciacatura, which, in writing, was in no way distinguishable from the Appoggiatura, though it was always played short. The error of which we complain is, that the long Appoggiatura is, in our own day, continually mistaken for the Acciacatura, and played short. It needs, indeed, a great deal of experience to distinguish the one from the other: and it is precisely because our young Pianists too rarely trouble them-

selves to study the Science of Harmony, that so much Classical Music, of the time of Handel, Haydn, and Mozart, is misinterpreted, in this particular.

Now, the definition we have given applies to the Appoggiatura in its relation to Melody only; but, it is, also, a most important element of Harmony—another point of divergence between it and the Acciacatura, which has no harmonic affinities whatever—and it is in this relation that we shall now proceed to speak of it.

Harmonically considered, then, the Appoggiatura is an unprepared Discord, which, as a general rule, resolves itself by descending one Degree upon the note which follows it, though we sometimes meet with cases, in which, like the Retardation, it demands an upward Resolution. Our forefathers wrote it as a small note, in order to show that it formed no part of the Harmony into which it was ultimately resolved. We make it a large note; and, as a natural consequence of this arrangement, its identity can only be recognised by those who have studied the Roots of Chords, and understand how to distinguish one species of Harmony from another. Undoubtedly it is better that we should continue to write it as a large note; but it is none the less necessary that we should make ourselves thoroughly acquainted with its nature; and perhaps we shall most easily do this by regarding it as an unprepared Suspension—for, this is what it really is, as the following example will clearly show.

The passage here shown, at (*a*), furnishes us with a Suspended Ninth, duly prepared by a Fifth. At (*b*), we find the same Ninth, unprepared, and differing in that particular only, from the Suspension given at (*a*). This, then, is a true Appoggiatura; but,

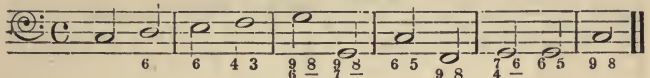
written, in the modern way, as a large note, and, therefore, quite certain to escape the notice of any but a Student of Harmony. At (*c*), we have the same Appoggiatura, written as Handel, Haydn, or Mozart, would have written it—that is to say, as a small note, really possessing half the value of the large note which follows. *

It will be readily understood, from this description, that the Appoggiatura is capable of assuming as many varied forms as the Suspension: but, if the principle of its construction is once thoroughly mastered, this need give rise to no difficulty whatever. A whole chain of Appoggiaturas is as easy to comprehend as a single example.

* It *ought not* to be necessary to remind the reader that this small note must be played simultaneously with the Bass, and with all the lower notes of the Chord, and *not before them.*

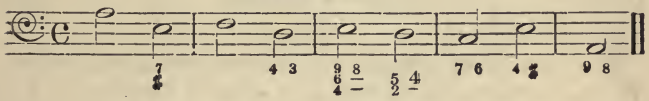
Here we see, at (*a*), a Progression of simple Chords; at (*b*), the same Progression, with the addition of a series of Appoggiaturas written in small notes, as Haydn, or Mozart, would have written them; and, at (*c*), the same Passage, written in large notes, as it would have been written by Mendelssohn, or Brahms.

In writing the following exercises, it will be necessary to keep the Appoggiaturas always in the highest Part.

EXERCISE LXXXIV.



EXERCISE LXXXV.

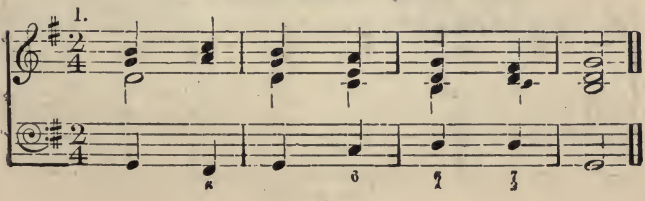


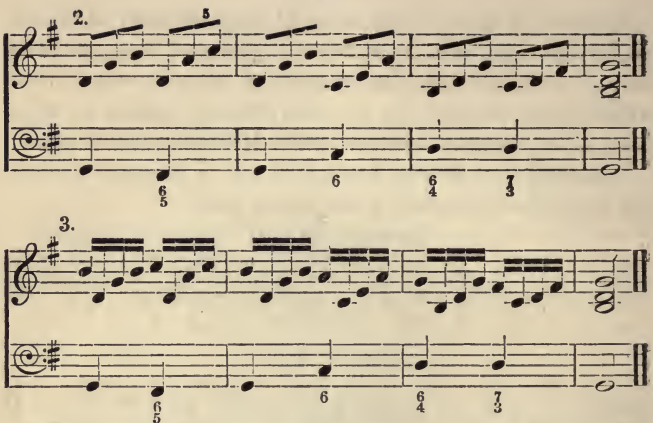
CHAPTER XXXVI.

CONCERNING NOTES OF REGULAR TRANSITION, OTHERWISE CALLED PASSING-NOTES.

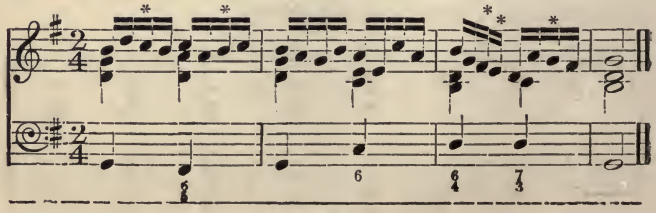
When Chords are carefully written, in well-ordered succession, it is quite immaterial whether the notes of which they are composed be sounded together, or, one after the other, after the manner of Arpeggios.

Thus, if it be admitted that the first section of the following example is written according to rule, it is evident that the second and third sections must be equally correct.





But it continually happens, that, either in order to improve his Melody, or, for the sake of making an effective Variation, or for an infinity of other reasons, the Composer may wish to introduce notes which do not properly belong to the Chords he is using—and it is not forbidden to him to do so. Such notes are called Notes of Regular Transition, or Passing-Notes; and the only conditions insisted on with regard to them are, (1), that they shall not fall upon an accented part of the Measure, and, (2), that they shall lie, in Conjunct Movement,* between two notes which really do belong to the Chord.

It will be seen that these conditions are fully observed in the following example, in which — since it is unusual to notice Passing-Notes in the figuring—each one is marked with an asterisk*.

* See page 22.

In the third bar of this example, the reader will find two Passing-Notes immediately following each other. This exception to the Rule, which ordains that every Passing-Note shall lie between two notes belonging to the Harmony, is unavoidable, wherever it is necessary to bridge over the Interval of a Fourth by a portion of a Scale.

EXERCISE LXXXVI.

Point out all the Passing-Notes in the Melody of Weber's '*Huntsmen's Chorus*' in '*Der Freischütz*,' and, in any other Vocal Melodies that may suggest themselves.

EXERCISE LXXXVII.

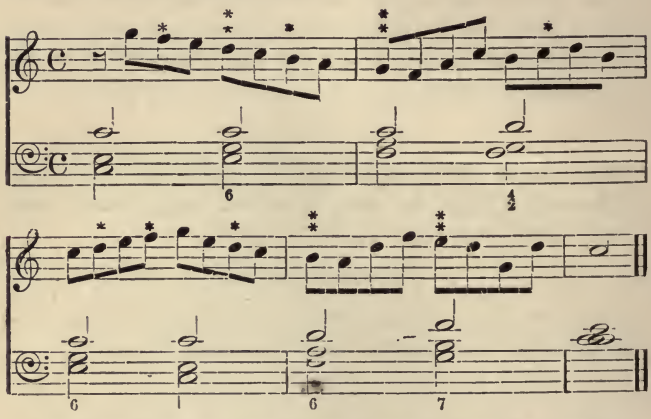
Point out all the Passing-Notes in the Treble part of the Third and Fifth Variations, in Handel's '*Harmonious Blacksmith.*'

CHAPTER XXXVII.

CONCERNING NOTES OF IRREGULAR TRANSITION, OTHERWISE CALLED CHANGING NOTES.

The grace of a Vocal Melody, or the easy flow of an Instrumental Passage, may sometimes be greatly improved, by means of a note, not belonging to the Harmony, yet placed upon the accented part of the Measure, and not, like a Passing-Note, upon an unaccented section. Notes, so placed, are called, Notes of Irregular Transition—or, more familiarly, Changing-Notes. They generally occur in alternation with Passing-Notes: from which, indeed, they only differ in the fact of being always found in combination with an Accent—a peculiarity which gives them a special prominence. In the following example, they are distinguished by two asterisks, placed one above the other, while the

Passing-Notes which are intermixed with them are marked, as before, by a single asterisk only.



Changing-Notes are less frequently used than Passing-Notes, and far more difficult to manage. When injudiciously introduced —especially in slow music—they sometimes produce a very inharmonious effect; though, in the hands of the Great Masters, they are always graceful and melodious, and frequently add much to the charm of phrases in which their presence is quite unsuspected by superficial musicians. Before the beginning of the present century they were treated as Appoggiaturas, and written as small notes, preceding the large ones on which they leaned. An infinite variety of such notes will be found in old editions of the Sonatas of Haydn, and Mozart, and in faithful modern reprints: but, in editions intended for educational purposes, large notes are now very frequently substituted for the original small ones.

EXERCISE LXXXVIII.

Point out all the Changing-Notes in the Melody of the *Menuetto'* in Beethoven's *Sonata in D Major*, Op. 10, No. 3.

CHAPTER XXXVIII.

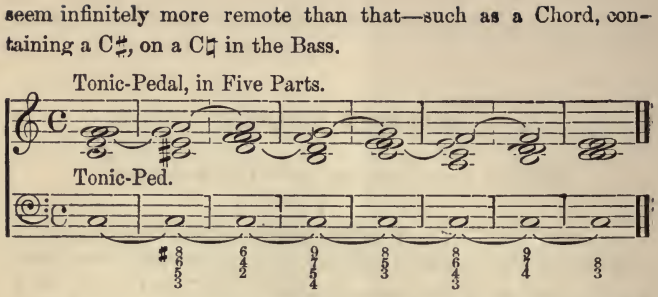
On the Construction of 'Organ-Points.'

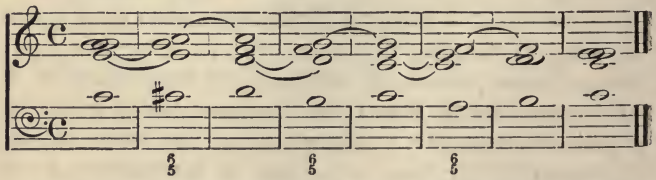
We sometimes meet, in great Classical Compositions, with a Bass-Note, sustained, or reiterated, through several Bars—prolonged, indeed, in certain cases, to a quite unexpected extent—and accompanied by varied Harmonies, which seem to have no connection whatever with the sounds which form their ostensible foundation. Such a Bass-Note is called an Organ-Point, or, by some authors, a Pedal-Point—in French, *Point d'Orgue*: and, because the only Degrees of the Scale upon which it can be taken are, the Tonic, or the Dominant, its two varieties are distinguished as the Tonic-Pedal, and the Dominant-Pedal.

A fine example of the former will be found in Beethoven's '*Sonata Pastorale*,' Op. 28, the First Movement of which begins with a Bass-note, D, reiterated, without interruption, through twenty bars. Another celebrated Tonic-Pedal occurs in the beautiful Aria, '*Ferma L'ali*,' from Handel's Italian Oratorio '*La Resurrezione*,' in which the Violoncellos sustain the F below the Stave in the Bass through no less than thirty-nine bars: while a shorter, though not less ingenious Dominant-Pedal, of sixteen bars' duration plays a most important part in leading up to the culminating point of interest in the '*Cum Sancto Spiritu*,' of *Mozart's Twelfth Mass*, and another, of equal ability, graces Haydn's well-known chorus '*The heavens are telling*,' from the '*Creation*.'

Now, in these, and all similar passages, Chords are introduced which can in no wise be made to agree with the Bass-note. For instance, it is quite a common thing to write the entire Chord of the Leading Seventh, or any of its Inversions, on the Tonic-Pedal; or even to surmount it with Chromatic Harmonies which

seem infinitely more remote than that—such as a Chord, containing a C♯, on a C♮ in the Bass.

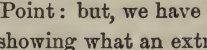


We here see a passage, consisting of eight distinct Chords, of which three only—the first, fifth, and eighth—bear any relation whatever to the Bass-Note which supports them. Yet, notwithstanding even the harshness of the second Chord, containing the C♯—an extreme, though by no means an indefensible case—the Harmonies are, every one, permitted, 'by Licence,' because the passage is found to comply with two conditions, which, in such instances, are always very strictly enforced: (1), it begins, and ends, with the Common Chord proper to the Bass-Note; and, (2), the intermediate Chords are all so arranged, that, were the continued Bass-Note withdrawn, they would form a correct progression among themselves: thus—

Here we see a simple Sequence, formed of alternate Triads, and Chords of the $\frac{6}{5}$, and needing only two or three figures to replace the frightfully complex figuring of the previous example—which no more represents real or Independent Chords, than the figures used for Suspensions. The extraordinary character of the former figuring arose from the necessity of reckoning the Intervals of every Chord from the Pedal-Point—which was not the true Bass

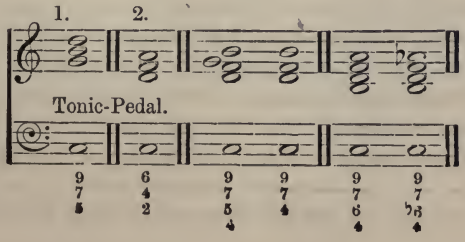
of the Progression. Take, for instance, the third Chord, figured $\frac{6}{4}$. We cannot treat this as the Third Inversion of a Chord of the Seventh; for, in that case, the Bass ought to descend one Degree—which it cannot, being necessarily held on. But, on reference to the second example, we shall see that this is nothing but the Chord of D Minor; only, taken, by Licence, on the Pedal, C. And the same argument will apply to all the other Chords; which, as we have already said, include, in this instance, some extreme cases. Such a Chord as that containing C♯ would rarely be found in any regular Composition—especially, so near the beginning of an Organ-Point: but, we have exhibited it, here, for the express purpose of showing what an extreme case is, and thus preventing the reader from being terrified at the harshness of any future combinations.

The Harmonies, which, without having any real connection with the Tonic-Pedal, most readily adapt themselves to its distinctive peculiarities, are, (1) the Common Chord of the Dominant; (2), the Common Chord of the Super-Tonic; (3), the Dominant Seventh; and, (4), the Dominant Ninth.

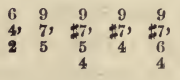
The figures by which these Chords are respectively denoted are:—



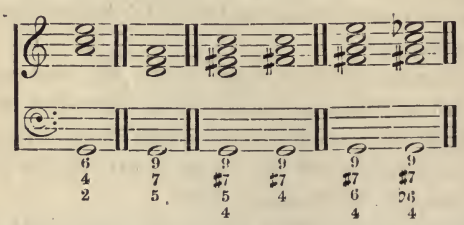
among which it is hoped that the reader will not fail to recognise his old friends, the Chords of the Eleventh, and the Major and Minor Thirteenth.



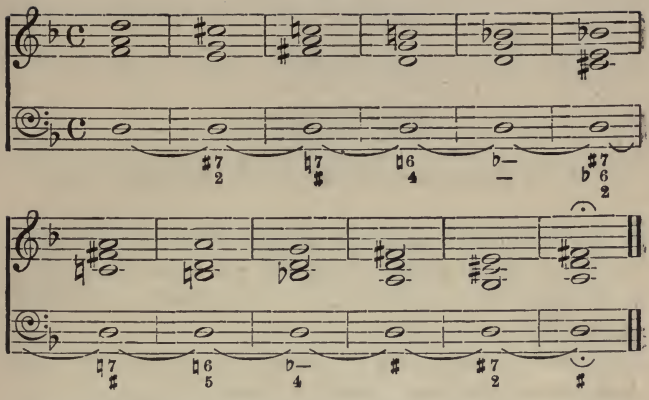
The Harmonies which most easily adapt themselves to the Dominant-Pedal, are (1), the Common Chord of the Sub-Mediant; (2), the Common Chord of the Super-Tonic; (3), a Chord of the Seventh, with an accidental Major Third, derived from the Super-Tonic; and, (4), a Chord of the Major, or Minor Ninth, with a Major Third, derived from the Super-Tonic, also.
The figures proper to these Chords are :—



among which, also, the Chords of the Eleventh, and the Major, and Minor Thirteenth, play an important part.

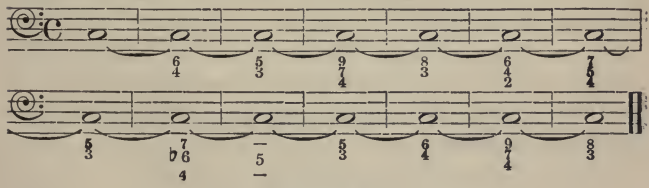


We have here exhibited a very few, only, of the Harmonies with which it is customary to enrich the Tonic and Dominant Pedals; but these will suffice to illustrate the principle upon which all, without exception, are constructed: and, as a careful examination of the various examples to be found among the works of the Great Masters will do more towards familiarising the Student with the infinite variety of treatment of which the *Point d'Orgue* is susceptible than any amount of verbal explanation, we shall conclude our remarks by recommending a diligent search for such passages, among the writings of Handel, Bach, Haydn, Mozart, and other Classical Composers, the study of whose Progressions cannot fail to be richly rewarded. The following beautiful example is taken from Albrechtsberger's "Method of Harmony, and Figured Bass."*

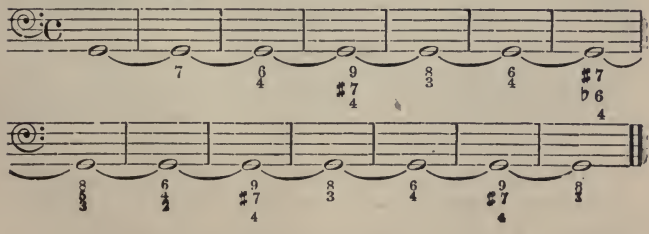
* Vol. II, page 100, of Messrs. Cocks & Co.'s English Translation.

The study of such examples as this will render the solution of the following Exercises a very easy matter.

EXERCISE LXXXIX.

Tonic-Pedal.

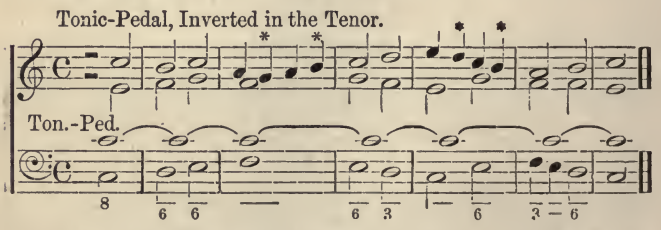


EXERCISE XC.

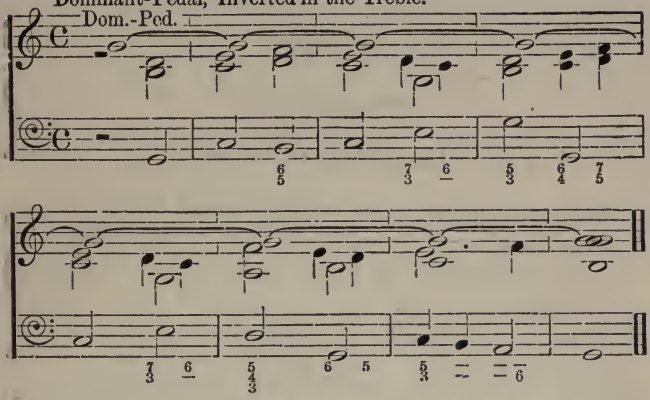
Dominant-Pedal.

CHAPTER XXXIX.

On the Formation of the Inverted Organ-Point.

We have hitherto spoken of the Organ-Point as a Bass note; but, it may also be placed—though not with equal effect—either in an upper, or a middle part. It is then called, an Inverted Organ-Point.

The Rules which govern the Organ-Point, when placed in the Bass, remain in full force when it is transferred to an upper part. The sustained note must, in either case, be either the Tonic or the Dominant of the Key; the passage must begin, and end, with the Common Chord, either of the Tonic, or the Dominant, as the case may be; and, however harsh may be the collisions between the sustained note, and the intermediate Chords, these last must be so arranged, that, were that note removed, they would form a perfectly correct Progression among themselves. It will be seen, that, in the subjoined example, these three conditions are strictly observed.

In the figuring of this example, the figure 8, in the first bar, indicates the Organ-Point, the continuation of which, throughout, is shewn by the horizontal lines. The notes marked with an asterisk are Passing-Notes, and are, therefore, unnoticed in the figuring.

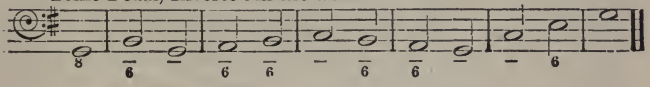
Dominant-Pedal, Inverted in the Treble.



In the sixth and seventh bars of this example, the note, F, comes into very harsh collision with the Organ-Point; but, a little careful consideration of the rules we have given will shew that the progression—which is here purposely introduced as an illustration of an extreme case—is perfectly lawful.

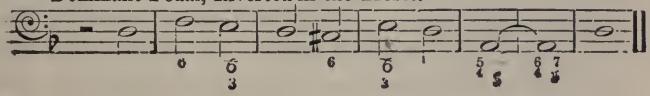
EXERCISE XCI.

Tonic-Pedal, Inverted in the Tenor.



EXERCISE XCII.

Dominant-Pedal, Inverted in the Treble.



CHAPTER XL.

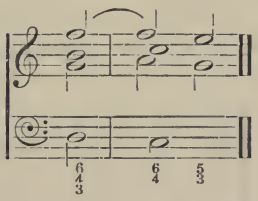
Concerning Licences.

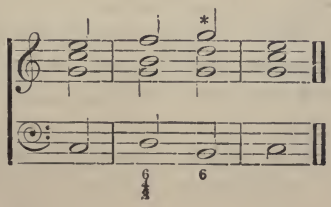
The term, 'Licence,' is invested, by writers on Thorough-Bass, with a technical meaning very closely allied to that attached, by writers on Grammar, to the word, 'Exception.' In neither case is the expression intended to convey the idea of wilful departure from established precedent. The Exceptions of the Grammarian are, themselves, subject to rule; and so are the Licences of the Musician. They are at variance, it is true, with the more ordinary methods of procedure; but this is simply because they are inapplicable to ordinary circumstances. Exceptional cases must, of necessity, be governed by exceptional laws, differing, more or less, from those in general use, but none the less demanding implicit obedience. It is a fatal mistake to suppose that the Composer may do as he pleases, in an unusual emergency. Innumerable Licences are, indeed, placed at his disposal, as means of extrication from difficulty: but, every one of these must follow its own predained course; and, in the hope of making this plain to the beginner, we shall devote our present Chapter to the consideration of a few of the forms most frequently used in modern Music.

Many high authorities class the Appoggiatura, the Passing and Changing Notes, and the Organ-Point, among Licences: and, not altogether without reason; for they all involve a certain amount of departure from customary usage. For instance, we have described the Appoggiatura as an unprepared suspension. But, it is a rule that the Suspension must be prepared. This process, therefore, can only be dispensed with, by Licence. Again, Passing and Changing Notes introduce sounds which do not belong to the Chord; and the Organ-Point sustains a note which is, often, quite foreign to the Harmony. All these cases, then,

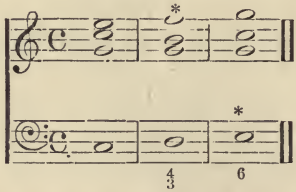
are governed by exceptional Rules, and may therefore be justly described as Licences: but, as we have already devoted an entire Chapter to the consideration of each of them, it is needless to return to the subject.

The most important Licences we have now to consider are those which concern the Resolution of Discords, which, though always requiring special treatment, are not always governed by iron laws.

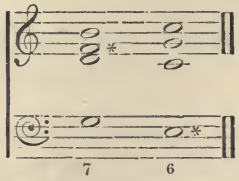
I. Though the Resolution of a Discord can never be avoided, it may, sometimes, by Licence, be deferred. In the following example, for instance, the F which forms the dissonant note in the Chord of the $\frac{6}{4}_{3}$, should have resolved, by descending, in the next Chord, to E; but, instead of taking this course, it continues to sound through the following Chord, where it forms a Fourth, and thus defers its Resolution until the next Chord but one. But, it will be observed that it really does descend, eventually, to E. The strict Rule is, therefore, observed, though in an exceptional way.

II. It is even possible to make the Discord move, temporarily, the wrong way, provided it reaches its true destination at last; as in the following example, wherein the F, which should have descended at once to E, first rises, by Licence, to G.



III. A still bolder Licence permits the Discord to move, not temporarily only, but finally, in the wrong direction, provided the note which should have formed its strict Resolution be transferred to some other part. Thus, in the next example, the F, which forms the Discord in the Chord of the $\frac{6}{4}$, and which should, in accordance with the strict Rule, have descended to E, rises, instead, to G, and stays there, while the necessary E is sounded in the Bass. This Licence is so constantly used in modern Music, that the observance of the strict rule has become quite exceptional.

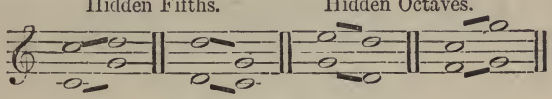


Another form of this Licence, though less frequently used, is equally permissible. In this, the Seventh itself moves upwards, while the Bass takes the note into which it should have resolved.

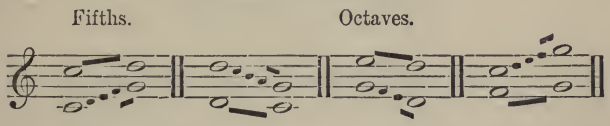


Had the Seventh, (F), in the Alto of this example, been made to follow out its natural Resolution, by descending to E, the process would have produced what are called Hidden Octaves, with the Bass. We have hitherto refrained from speaking of Hidden Octaves, and Hidden Fifths, not because they are matters of small importance—which they certainly are not—but, because we have always found them excessively puzzling to beginners. We trust, however, that our readers will be prepared, by this time, to face a little difficulty without flinching.

Whenever two Parts proceed towards a Fifth, or Octave, in Similar Motion, one of them, at least, moving by a leap, Hidden Fifths, or Octaves, are said to be produced, as in the following example:—



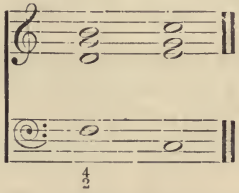
These Progresssions are forbidden, because, were the leaps filled up by the Intervals of the Diatonic Scale, the Fifths, and Octaves, would no longer be 'Hidden,' but real.



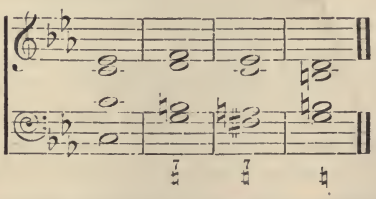
Now, in very many cases, the impression left upon the ear by these Hidden Consecutives is almost as strong as it would be if the intermediate notes were really filled in; and, on this account, it is always desirable to avoid them, if possible. They are not, however, equally objectionable, in all cases. For instance, they are more freely permissible between the Middle Parts, than between the Treble, and Bass; and they are constantly permitted, when one Part moves only a Semitone. In these cases, they may be reasonably classed among Licences; and the Student should now begin to keep a careful look-out for them, as he will not be allowed to treat them lightly, when he enters upon the study of Counterpoint. The Licence which tempted us to indulge in this digression produces a far better effect than the regular Resolution of the Seventh would have done, because that very Resolution would have impressed the resulting Hidden Octaves upon the ear, with very disagreeable prominence indeed.

The next example shows a somewhat similar instance of Irregular or rather Transferred Resolution, exhibited in a still stronger form, in which it has been used, with stupendous effect

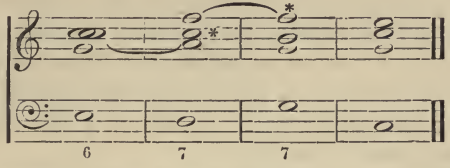
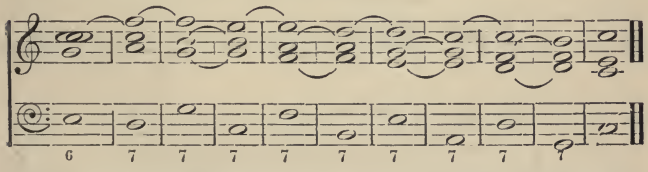
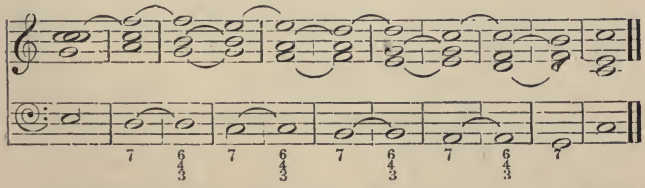
by Handel, on whose high authority it is recommended to the reader, not for the purpose of imitation—which, in this case, would amount to deliberate plagiarism—but, for that of reverent study. The Bass of the $\frac{6}{4}$, here descends to the Tonic, by the leap of a Fourth, instead of descending one Degree according to Rule, while the Discord is resolved by the E in the Tenor.



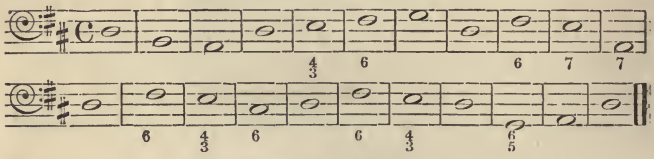
IV. But, the boldest Licence of all, perhaps, is that which permits the Discord to resolve, not into a Concord, but, into another Discord. Thus, in the subjoined passage, in the key of C Minor, the F, which forms the Seventh in the second Chord, really does descend to E♭, in the third, and thus conforms to the strict rule; but, in consequence of the movement of the Bass, it then forms another (Diminished) Seventh, which, in its turn, is resolved, by descending to D.

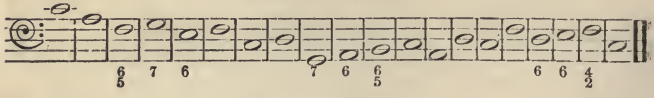


V. Allied to this Licence, but less trenchant in its contempt for custom, is another, which permits two or more Chords of the Seventh, or its Inversions, to succeed each other, without the intervention of a Concord, provided every Discord, throughout the Progression, be prepared, and resolved, strictly according to Rule. The possibility of accomplishing this is clearly shewn in the following example, where the C, which forms the Seventh, in

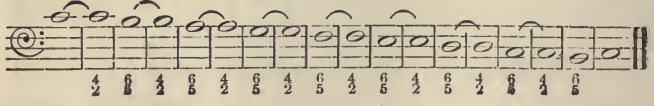
the second Chord, resolves upon a Major Third, in the next Harmony; while the F, after being duly prepared as a Concord, sounds a new Seventh, in the third Chord, simultaneously with the Resolution of the original C.

By alternately preparing and resolving a series of Discords, in the manner here shewn, it is easy to construct long chains of suspended Harmonies, the effect of which is sometimes extremely pleasing. In this manner is formed the well-known Progression, called, the Sequence of Sevenths, throughout the whole of which one Discord is prepared, at the exact moment at which a second is suspended, and a third resolved.

Upon this principle, but, with infinite variety of detail, the Inversions of the Seventh may be used, alternately in many extremely harmonious and effective combinations.

The works of the Great Masters abound in Progressions of this kind. Sebastian Bach delighted in them, and used them

constantly, with extraordinary effect, breaking them up into Arpeggios, and other graceful Passages, which the Student will do well to search out, and carefully trace to their origin. It would be impossible to enumerate the varied Licences, which, during the last two centuries, have been adopted, by great Composers, and afterwards passed into common use: but those we have mentioned will suffice to demonstrate the general principle which underlies them all—a principle sufficiently elastic to meet any possible emergency, yet far too strict to permit the substitution of lawlessness for order.

Exercise XCIII.

Exercise XCIV.



Exercise XCV.



CHAPTER XLI.

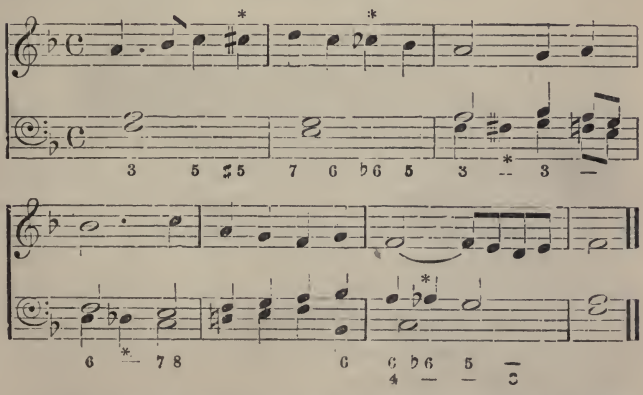
On Chromatic Progressions.

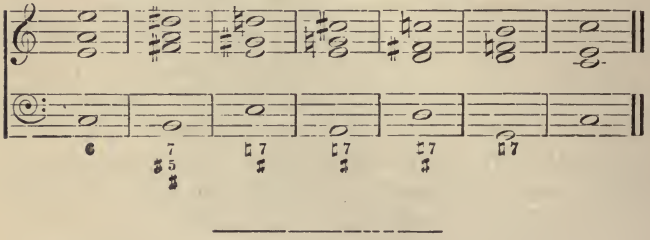
We have already drawn attention to the distinction between Diatonic and Chromatic Intervals*. Chords which cannot be

* See page 12.

formed without the intervention of the latter are called Chromatic Harmonies. Some of them—such as the Augmented Triad, and the Chords of the Diminished Seventh, and Augmented Sixth—have exercised a very important influence upon the development of Modern Music; and a certain class of Composers, at the head of whom stands Spohr, have used them as a means of producing the most deliciously beautiful effects.

The Chromatic Semitone—the peculiar characteristic of the Scale which bears its name—may be introduced, with equal freedom, as an element either of Melody, or of Harmony.

Its relation to Melody is exceedingly simple. The only light in which it can be regarded, when introduced between the Degrees of the Diatonic Scale, is that of a Passing, or Changing-Note, which, as a general, though by no means constant Rule, will be indicated by a ♯, when it is intended that it shall ascend, and a ♭, when it is about to descend. The following example shews one out of a myriad different ways in which a Melody may be diversified by the aid of this highly characteristic Interval, which is her indicated, each time it occurs, by an asterisk.

In its relation to Harmony, the Chromatic Semitone is chiefly governed by the Law which prescribes that a Dissonant Interval

shall resolve by ascending, when it is Augmented, and by descending, when it is Diminished. This Rule will enable us, in most cases, to decide, at a glance, the way in which a Chromatic Progression may be most conveniently treated. But, there are many exceptions to it: and Chromatic Passages are even more gravely modified by the intervention of Licences, than their Diatonic analogues. For instance, the Diatonic Sequence of Sevenths, shewn at page 101, is a very simple matter, compared with the Chromatic Progression which answers to it.

CHAPTER XLII.

On False Relations.

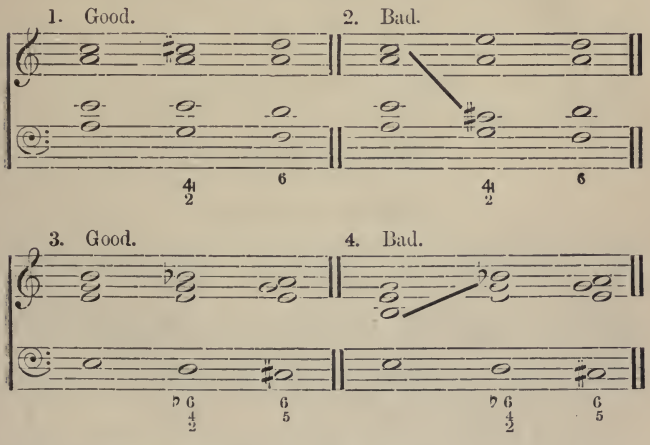
It would be highly inconsistent, in an elementary work, like the present, to dilate, at length, on the complications of Chromatic Progression. Still, we have thought it desirable to touch upon the subject, however lightly, in order to prepare the reader for what he must expect, when he enters upon the study of a more advanced work. For the present, the explanation we have given will be quite as much as he will need. But, in order to profit fully by it, he must first write a few examples; and he will not be able to do this, without great danger of error, until we have cautioned him against the very reprehensible form of Progression called, the 'False Relation.'

A False Relation, or, as it is sometimes called, a Cross Relation, German *Querstand*, consists in the introduction, into one Part.

of a note which is indirectly opposed to some other note, occurring *in the next Chord*, in another Part. This sounds obscure: but its practical bearing is very easily provided for by one very simple Rule indeed.

When a note is altered, by a ♯, ♭, or ♮, both forms of it must be kept in the same Part.

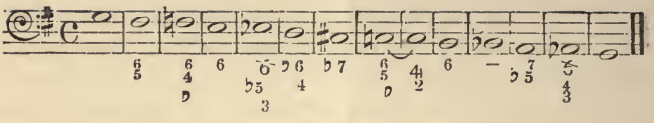
That is to say, should the figuring indicate a C♮, in one Chord, and a C♯ in the next, we must not write the C♮ in the Treble, in one Chord, and the C♯ in the Alto, or Tenor, in the other.



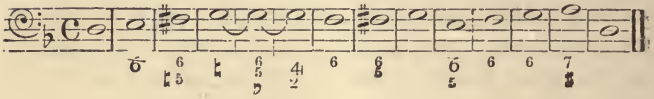
On comparing this example with the foregoing Rule, it will be seen, that the first division is good, because the C, and, C♯, are both in the Treble. The second is bad, because the C is in the Treble, and the C♯ in the Tenor. The third is good, because the B, and B♭, are both in the Treble. And the fourth is bad, because the B is in the Tenor, and the B♭, in the Treble.

There will be no difficulty, then, in writing the following Exercises, if, when a natural note, and the same note altered by an Accidental ♯, or ♭, occur in two following Chords, care be taken to keep them in the same Part.

EXERCISE XCVI.



EXERCISE XCVII.



CHAPTER XLIII.

ON MODULATION.

The term, Modulation, is applied, by writers on Composition, to the process of changing from one Key to another.

Very few Compositions, of any length, remain in the same Key, throughout. Some modulate to the Key of the Dominant, some to that of the Sub-Dominant, most, to several different Keys, more or less closely related to one another.

The most powerful agent, in the process of Modulation, is the Dominant Seventh. We have already explained, in Chapter XXV, that, as this Chord occurs only once in the Scale, and always upon the Dominant, it serves as a valuable guide to those who may be in doubt as to the Key in which they are playing, at any particular moment: for, if its Root be not the Dominant of the Key in which the Composition began, it must be the Dominant of some other Key, to which the Composer has thought fit to Modulate; and, having discovered the Dominant of this new Key, we are at once enabled to point out its Tonic.

Now, it follows, from this, that, when we wish to pass from

one Key to another, all we have to do is, to introduce, either the Chord of the Dominant Seventh belonging to the new Key, or one of its Inversions, which, being duly resolved, leads us, at once, to the new Tonic. It is sometimes possible to take this Dominant Chord, smoothly, and naturally, at once; but, cases may often occur, in which it is difficult to proceed to it, or even to one of its Inversions, without some kind of preparation. The proper course, in these cases, is, to prepare for it by the introduction of some other Chords, common, both to the Key from which the Modulation is to be made, and that to which it is desired to pass. Such Chords can always be found—for instance, the Chord of D Minor is to be found in the Key of F, and in that of C, and the Chord of G Major, in the Key of C, and in that of E Minor. And, upon the skill with which these auxiliary Chords are introduced, the perfection of the Modulation will, in a great measure, depend.*

The most natural Modulations—and, therefore, the easiest to manage—are those leading to what are called, the Attendant Keys, which are five in number, in the Major Mode, and five in the Minor.

The Attendant Keys of the Major Mode—in other words, the Keys which are most intimately connected with the Tonic—are, the Dominant, the Sub-Dominant, the Sub-Mediant, the Mediant, and the Super-Tonic.

The Attendant Keys of the Minor Mode are, the Mediant, the Sub-Mediant, the Dominant, the Sub-Dominant, and the Minor Seventh of the Descending Scale.

The order in which we have mentioned these Keys shews the

* The ingenuity with which these intermediate Chords are sometimes introduced, by the Great Masters, is almost incredible—and the difficulty of imitating it is quite so, to those who have not tried the experiment. When the writer was studying under Mendelssohn, he once took him an exercise which displeased him, in this respect, so much, that he called the Modulation, 'most ungentlemanlike.' Could any more expressive sentence of condemnation have been passed upon it?

comparative closeness of their relation to the original Tonic.* The Triads formed upon their own several Tonics are called the Attendant Harmonies: and, on reference to Chapter XVIII, it will be seen, that these Harmonies, which are given, in detail, in the two examples exhibited on page 30, are the chief Triads of the Major, and descending Minor Scales, respectively. It will be observed, that the Leading-Note of the Major Mode is not mentioned among the Roots of its Attendant Harmonies; neither is the Super-Tonic of the Descending Minor: and it is hoped that the experience the Student has already gained will enable him to see that these notes are omitted from the list, because they naturally bear Diminished, in place of Major, or Minor Triads. It is true that these Diminished Triads could be made Minor, by means of an Accidental ♯, or ♭: but, such Accidentals would interfere, very seriously, with the purity of the Modulation; and it is for this reason that the Attendant Harmonies of the Minor Mode are all selected from the Descending Scale, which furnishes Modulations much more closely connected with the original Key than any that the Ascending Scale could produce.

Having explained the principle upon which Modulations are

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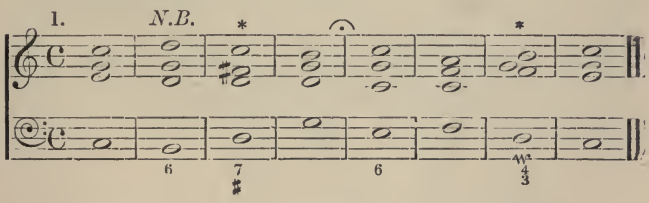
* We have thought the recognition of this order of connection so important, that, for the purpose of preserving it, we have departed from a system of classification, adopted by more than one high authority, in which the Attendant Keys, are arranged as follows—

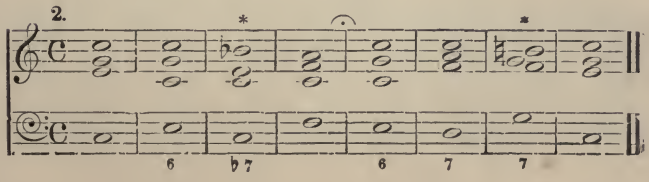
In the Major Mode.	In the Minor Mode.
1. Tonic.	1. Tonic.
2. Dominant.	2. Dominant.
3. Sub-Dominant.	3. Sub-Dominant.
4. Relative Minor (= Sub-Mediant.)	4. Relative Major (= Mediant.)
5. Dominant of Relative Minor (= Mediant.)	5. Dominant of Relative Major (= Minor Seventh.)
6. Sub-Dominant of Relative Minor (= Super-Tonic.)	6. Sub-Dominant of Relative Major (= Sub-Mediant.)

In the Major Mode, this arrangement coincides exactly with that we have given in the text, but, in the Minor Mode, the order of Keys is altogether different.

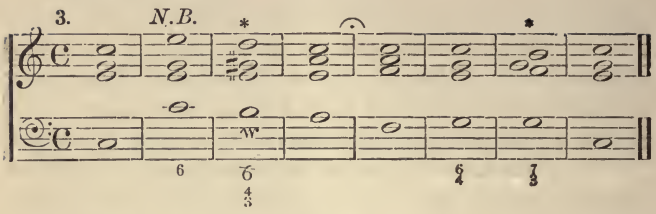
conducted, we shall now proceed to illustrate the method of passing from the Keys of C Major, and A Minor, to their several Attendant Keys, and back again, to the original Tonic, in a series of examples, in which the Chord which actually effects the Modulation is distinguished by an asterisk, while auxiliary Harmonies, introduced for the purpose of softening the transition—and thus producing a Progression which Mendelssohn would have characterised as 'more gentlemanlike'—are denoted by the letters, N.B. It will be seen that the Modulation is sometimes effected by a Chord of the Seventh, in its fundamental form, and sometimes by an Inversion. In the latter case, the real Root of the Modulating Chord—that is to say, the Dominant of the new Key—is indicated by a Direct, (w). The Pause above the bar, near the middle of the example, shows the point at which the Modulation to the new Key is completed; after which preparation is made to return, by another Modulation, to the original Tonic.

In the Major Mode.

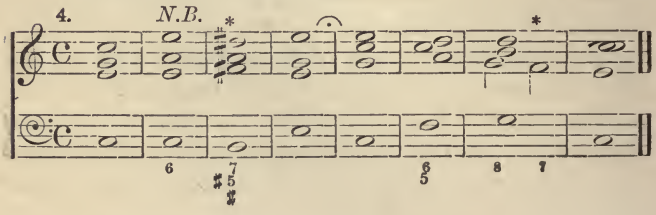
Modulation to the Dominant.

Modulation to the Sub-Dominant.

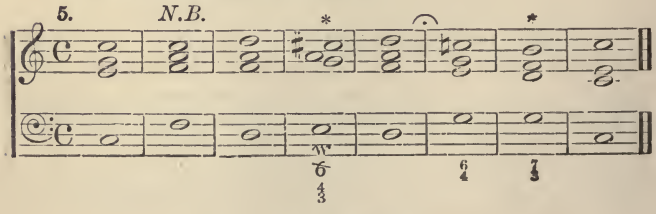


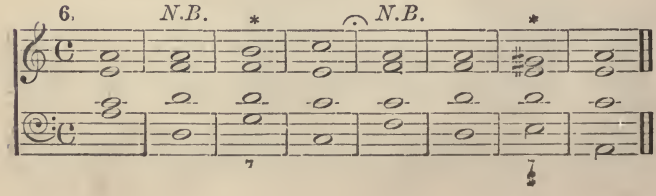
Modulation to the Sub-Mediant.

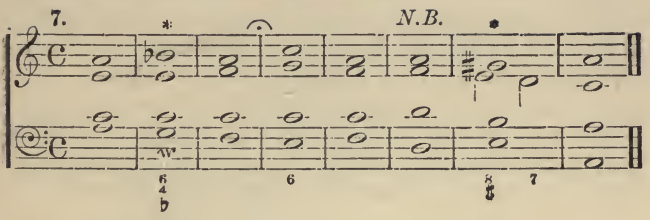


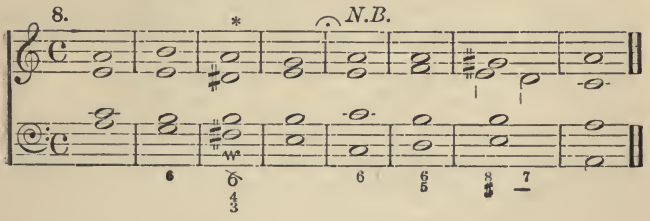
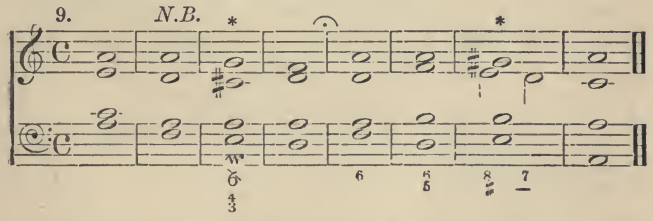
Modulation to the Mediant.

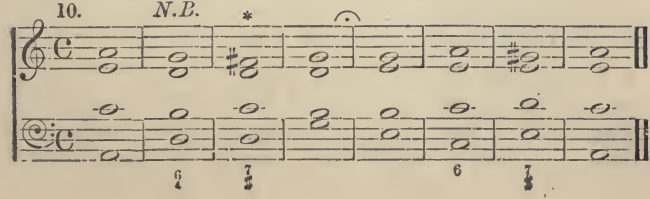


Modulation to the Super-Tonic.

In the Minor Mode.

Modulation to the Mediant.

Modulation to the Sub-Mediant.



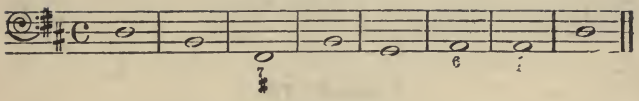
Modulation to the Dominant.

Modulation to the Sub-Dominant.

Modulation to the Minor Seventh of the Scale.



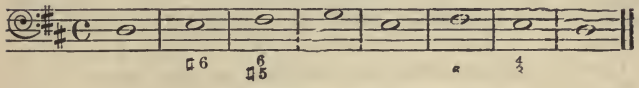
The Modulations shewn in these examples are not all equally decisive. Some of them— more especially those which are effected by means of an Inverted, instead of a Fundamental Chord—are intentionally exhibited in a weak form, in order to call attention to the difference between a Permanent, and a Transient, or Partial Modulation. The former is used, when the Composer intends to remain a long time in the new Key; and should be based upon Fundamental Chords, without the use of the Chromatic Semitone —except for the purpose of ornamentation. This Form, moreover, must be deliberately constructed, with a liberal supply of auxiliary Chords, and, above all, without the slightest appearance of haste. The longer a Composer intends to remain in a new Key, the longer should be the time occupied in approaching it. The Transient Modulation, on the other hand, is employed, only when the Composer desires to remain but a very short time in the new Key—merely passing through it, as it were, on his way elsewhere: and this may be made as quickly as possible, with the aid, either of Chromatic Semitones, or Inverted Chords, and either with, or without, the interposition of auxiliary Harmonies. It is difficult to carry out a very decided Modulation within the limits of an example, or exercise; but much may be done, even in a small space, by the selection of powerful Chords. Among the foregoing Examples, we may point out Nos. 1, 2, 4, & 6, as representing the stronger cases; and 3, 5, 7, and 8, as bearing the stamp of a weaker construction.

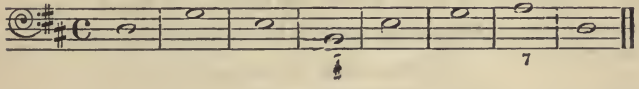
The Student, who has carefully analysed these examples, will find no difficulty in writing the following Exercises. It is necessary, however, that he should not only write, but thoroughly understand them: he will, therefore, be expected, in every case, to point out the Key to which the Modulation is made; to put an asterisk over the Modulating Chord, and the letters, N.B., over any auxiliary Chords that may be introduced; and, to place a Pause over the bar which indicates the place at which the Modulation is completed—for, like our examples, all these Exercises, after having modulated into the new Key, return to the original Tonic

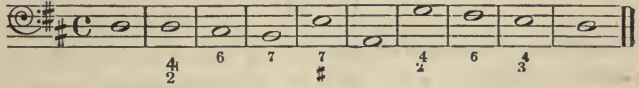
EXERCISE XCVIII.



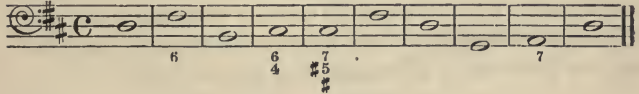
EXERCISE XCIX.



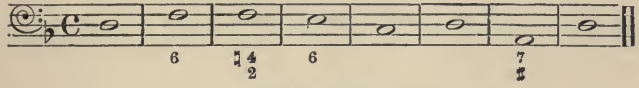
EXERCISE C.

EXERCISE CI.



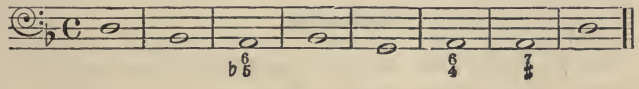
EXERCISE CII.



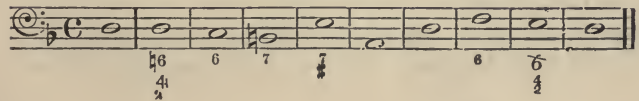
EXERCISE CIII.



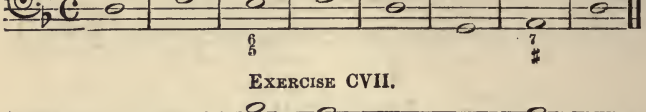
EXERCISE CIV.



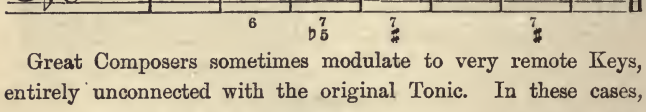
EXERCISE CV.



EXERCISE CVI.

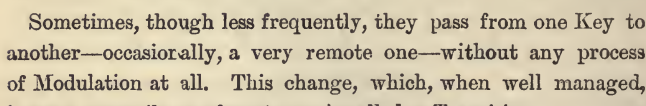


EXERCISE CVII.



Great Composers sometimes modulate to very remote Keys, entirely unconnected with the original Tonic. In these cases, the process, though more difficult to manage, is founded upon exactly the same principle as that we have already described.

EXERCISE CVIII.



Sometimes, though less frequently, they pass from one Key to another—occasionally, a very remote one—without any process of Modulation at all. This change, which, when well managed, is not necessarily an abrupt one, is called, a Transition.

The most harmonious Transitions are those effected between two keys, the Tonic Triads of which have at least one note in common.

CHAPTER XLIV.

CONCLUSION.

When the Student has thoroughly mastered the contents of the foregoing pages, and proved his familiarity with the Rules thereA set forth, by correctly writing the Exercises proposed for his instruction, he is strongly recommended to proceed, at once, to the study of Counterpoint. By adopting this course, he will gain

more experience than he could possibly acquire through any amount of attention, devoted, at this particular stage of his progress, to the solution of purely theoretical problems, with which, at a later period, it will be his duty to cultivate an intimate acquaintance. It is, indeed, indispensable that the accomplished Musician should familiarise himself, not only with the Practice of his Art, but, also, with the Scientific Principles upon which that Practice is based. Nevertheless, the consideration of these Principles, which involves a serious amount of mathematical preparation, may be very profitably left in abeyance, for the present, while the Student diligently applies himself to the more practical mysteries of that good old system of Strict Counterpoint, without a thorough understanding of which no Composer can hope to write correctly. Meanwhile, by way of enlarging his knowledge of Harmony, and his familiarity with the practice of Thorough-Bass, he may follow up our little Treatise with some more advanced work, such as Albrechtsberger's famous 'Method of Harmony and Figured Bass,' to Messrs. Cocks & Co.'s English Translation of which, illustrated by the valuable remarks of the Chevalier von Seyfried, and M. Choron, we have, more than once, had occasion to refer, in the course of our illustrations. The series of examples on Modulation, with which the great Theorist has enriched the second volume of this invaluable work, is above all praise; and, though the instances adduced are not always suited to the capacity of a beginner, a careful and exhaustive analysis of the whole will well repay those who have already mastered the rudiments of the Art. With these rudiments, alone, have we been hitherto concerned: but the Reader may profitably turn, from the simple Rules contained in our Forty-third Chapter, to the illustrations designed, by the instructor of Beethoven, for the use of his more advanced pupils.

Those who are really in earnest in their desire to become true Artists—and, to such, alone, are our remarks addressed—can scarcely fail to derive incalculable benefit from the course of study we have here prescribed. Looking forward, then, with fullest assurance,

to the ultimate success of all who care enough for Music to work for it, we leave our little book in their hands; trusting, confidently, that they will endeavour to carry out, to the best of their ability, the precepts we have set forth—not on our own authority, which would have been of no value whatever, but, on that of the greatest Masters who have ever devoted their attention to the Science of Music. And so, for the present—though in the hope of directing their attention, ere long, to the Rules of a more advanced branch of Musical study—we take leave of them, in the words with which, in the year 1597, Thomas Morley concluded the '*Peroratio*' of his celebrated *Plaine and easie Introduction to Practicall Musicke*—'If any man shall thinke me prolix and tedious in this place, I must for that point crave pardon, and will here make an ende.'

QUESTIONS FOR EXAMINATION.

CHAPTER I.

1. What is the difference between a Tone and a Semitone?

2. What is the difference between a Diatonic and a Chromatic Scale?

3. What is a Degree of the Scale?

CHAPTER II.

4. In what respect do the Major and Minor Modes differ from each other?

5. Where do the Semitones fall in the Major Mode?

6. By what means are they made to fall in their proper positions in Scales which do not begin on C?

7. What happens when the Key-note is raised five Degrees?

8. What happens when the Key-note is lowered five Degrees?

CHAPTER III.

9. Where do the Semitones fall in the Descending Minor Mode?

10. Where do the Semitones fall in the Ascending Minor Mode?

11. Is the Signature of the Minor Mode taken from the Ascending, or the Descending Scale?

CHAPTER IV.

12. What is meant by the Relative Minor and Major Modes?

CHAPTER V.

13. What names are given to the various Degrees of the Scale?

14. Can you give the reasons for the selection of any of these names?

CHAPTER VI.

15. Of what does the Chromatic Scale consist?

16. What is the difference between the Diatonic and Chromatic Semitone?

CHAPTER VII.

17. What is an Interval?

18. From what are Intervals named?

19. How many distinctions of quality are recognised in different Intervals?

20. How may the name of an Interval be most easily ascertained?

21. How may the quality of an Interval be ascertained?

22. Repeat the Table of Major and Perfect Intervals given on page 10.

23. Repeat the five Rules attached to the Table.

24. Give some examples of Intervals, of different kinds, mentioning the name, and quality, of each, and the number of its Semitones.

CHAPTER VIII.

25. What is the difference between a Diatonic and a Chromatic Interval?

26. Mention the names of all the Diatonic Intervals.

27. Into how many, and what, classes are Diatonic Intervals divided?

28. What are the names of the Perfect Concords?

29. What are the names of the Imperfect Concords?

30. What Intervals are Discords?

CHAPTER IX.

31. What is meant by the Inversion of an Interval?

32. How may the Inversion of an Interval be ascertained?

CHAPTER X.

33. What is a Triad?

34. In how many, and what, positions can a Triad be taken?

35. How is a Triad distinguished, in Figured Basses?

CHAPTER XI.

36. How many different kinds of Triads are in common use?

37. Describe the peculiarities of each species; write examples of each, in musical notes; and play some more, on the Pianoforte.

38. How may a Major Triad be made Minor, or a Minor Triad, Major?

39. When is a Triad called a Common Chord?

40. How are Accidental Sharps, Flats, and Naturals, indicated, in Figured Basses?

CHAPTER XII.

41. What is meant by writing in Parts?

42. What is meant by writing in Score?

CHAPTER XIII.

43. Describe the difference between Similar, Contrary, and Oblique Motion.

44. Describe the difference between Conjunct and Disjunct Movement.

CHAPTER XIV.

45. What Rules must be observed, in writing Exercises on the Common Chord?

46. What are Consecutive Fifths, and Octaves? (Write some examples of each.)

CHAPTER XV.

47. When, and how, may the notes of a Chord be doubled? (Write an illustration of your answer, in musical notes.)

CHAPTER XVI.

48. What is meant by the Resolution of a Discord?

49. Describe the method of Resolution necessary for each particular Discord, both verbally, and in writing.

CHAPTER XVII.

50. What is an Augmented Triad? and, how must it be treated?

51. What is a Diminished Triad? and, how must it be treated?

CHAPTER XVIII.

52. What kinds of Triad occur on the different Degrees of the Major Scale?

53. What kinds of Triad occur on the different Degrees of the True Minor Scale?

54. What kinds of Triad occur on the different Degrees of the Altered (or Ascending) Minor Scale?

CHAPTER XIX.

55. What Rule must be carefully observed, in writing Triads in the Minor Scale?

CHAPTER XX.

56. What is a Cadence?

57. How many kinds of Cadences are in general use? and, what are the names, and peculiarities, of each? (Write examples of each; and play each Cadence, in several different Keys, on the Pianoforte.)

58. What are the special peculiarities of Cadences in the Minor Mode? (Write, and play, an illustration.)

CHAPTER XXI.

59. What is a Sequence?

60. What caution is necessary, in writing Sequences?

61. Must all the Rules, mentioned in Question 45, be strictly observed, in writing Sequences?

CHAPTER XXII.

62. What is meant by the Inversion of a Triad?

63. Give an account of the First Inversion of the Triad, stating its name, its peculiarities, and the Figures by which it is distinguished in a Thorough-Bass; and write some examples.

64. Give an account of the Second Inversion of the Triad, stating its name, its peculiarities, and the Figures by which it is distinguished in a Thorough-Bass; and write some examples.

CHAPTER XXIII.

65. Describe the Chord of the Dominant Seventh; and illustrate the description by writing some examples, and playing some more on the Pianoforte.

66. Of how many Parts does it consist?

67. May any of these be omitted?

CHAPTER XXIV.

68. How must the Chord of the Dominant Seventh be resolved? (Write, and play, some examples.)

69. What kind of Cadence is formed by the Chord of the Dominant Seventh, and its Resolution?

CHAPTER XXV.

70. How many different kinds of Sevenths may be formed, on different Degrees of the Scale?

71. In what manner does the Chord of the Dominant Seventh serve to decide the Key?

72. Describe the Minor Seventh, mentioning the Intervals of which it consists, the Degrees of the Major Scale on which it occurs, and the manner of its Resolution; and illustrate your description by some examples in writing.

73. Describe the Major Seventh, mentioning the Intervals of which it consists, the Degrees of the Major Scale on which it occurs, the manner of its Resolution, and its other peculiarities; and illustrate your description by some written examples.

74. Describe the Major Seventh with the Minor Third, mentioning the Intervals of which it consists, the Degree of the Minor Scale on which it occurs, the manner of its Resolution, and its other peculiarities; and illustrate the description by some written examples.

75. Describe the Major Seventh with the Augmented Fifth, mentioning the Intervals of which it consists, the Degree of the Minor Scale on which it occurs, the manner of its Resolution, and its other peculiarities; and give some examples in writing.

76. Describe the Leading Seventh, mentioning the Intervals of which it consists, the Degree of the Scale on which it occurs, the manner of its Resolution, and its other peculiarities; and give some written examples.

77. Describe the Diminished Seventh, mentioning the Intervals of which it consists, the Degree of the Scale on which it occurs, the manner of its Resolution, and its other peculiarities; and give some examples, in writing.

CHAPTER XXVI.

78. What is meant by the Preparation of a Discord?

79. What Discords may be always taken without Preparation? and, in what cases does Preparation produce a better effect?

CHAPTER XXVII.

80. Describe the First Inversion of the Chord of the Seventh; state the method of forming it, the Intervals of which it is composed, the Figures used to distinguish it, and the manner of its Resolution; and illustrate your description by written examples.

81. Describe the Second Inversion of the Chord of the Seventh; state the method of forming it, the Intervals of which it is composed, the manner of resolving it, and the Figures by which it is distinguished; and illustrate your description by written examples.

82. Describe the Third Inversion of the Chord of the Seventh; state the method of forming it, the Intervals of which it is composed, the manner of its Resolution, and the Figures by which it is distinguished; and illustrate your description by written examples.

CHAPTER XXVIII.

83. Describe the Chord of the Dominant Ninth, shewing how it is produced, and mentioning the Intervals of which it consists, and the manner of their Resolution. Write an example, in illustration of your description.

84. When is the Ninth Major, and when Minor?

85. What Interval must be omitted, when the Chord is written in four parts?

86. In how many Positions can it be taken?

87. Under what circumstances can the Octave to the Root be admitted among the upper Parts?

88. Of what use are the Inversions of the Chord of the Dominant Ninth?

CHAPTER XXIX.

89. Describe the Chord of the Eleventh, in the simplest words you can think of, mentioning the Intervals of which it consists, the Figures by which it is indicated in Thorough-Bass, and the manner of its Resolution. Illustrate your description by a written example.

90. What Intervals are omitted, when the Chord of the Eleventh is written in four Parts?

CHAPTER XXX.

91. Describe the Chord of the Thirteenth, in the fewest possible words, mentioning the intervals of which it consists, the Figures by which it is indicated, and the manner of its Resolution; and illustrating your description by a written example.

92. When is the Chord of the Thirteenth Major, and when Minor?

93. What Intervals are omitted, when the Chord of the Thirteenth is written in four Parts?

94. Is there any restriction as to the number of Positions in which this Chord can be taken?

CHAPTER XXXI.

95. How many varieties of the Chord of the Augmented Sixth are in common use, and what are their names?

96. Describe the Chord of the Italian Sixth, and the manner of its Resolution; and write an example.

97. Describe the Chord of the French Sixth, and the manner of its Resolution; and write an example.

98. Describe the Chord of the German Sixth and the manner of its Resolution; and write an example.

CHAPTER XXXII.

99. How many different kinds of Fundamental Chords are in common use? and how many Inversions are derivable from them?

100. Into how many classes are these Chords divided?

101. Repeat the entire series of Chords, and indicate the various classes to which they belong.

CHAPTER XXXIII.

102. What is a Suspension? and, how is it resolved?

103. Through how many, and what processes, must a Suspension pass?

104. Can a Suspension, under any circumstances, be prepared by a Discord?

CHAPTER XXXIV.

105. What is the difference between a Suspension, and a Retardation? and, what rule must be observed, with regard to the Suspension, or Retardation, of more than one note at a time?

CHAPTER XXXV.

106. What is an Appoggiatura?

107. What is the difference between the way in which the Appoggiatura was written, and played, by the Old Masters, and the way in which it is written, and played, now?

CHAPTER XXXVI.

108. What is a Passing-Note? and, by what other name is it called?

109. What are the conditions under which it is permitted?

CHAPTER XXXVII.

110. What is the difference between a Passing and a Changing-Note.

CHAPTER XXXVIII.

111. What is an Organ-Point? on what notes of the Scale can it be taken? and, what are the conditions to which it is subject?

112. What Chords are most frequently used on the Tonic-Pedal, or Tonic Organ-Point?

113. What Chords are most frequently used on the Dominant-Pedal, or Dominant Organ-Point?

CHAPTER XXXIX.

114. How can an Organ-Point be inverted?

CHAPTER XL.

115. What are Licences?

116. Give examples, either *vivâ voce*, or in writing, of as many different Licences as you can remember.

117. What are Hidden Fifths, and Octaves? Describe them as clearly as you can, and write some examples.

CHAPTER XLI.

118. What are Chromatic Progressions?

119. What is the Interval which chiefly distinguishes them? and, what are their general characteristics?

CHAPTER XLII.

120. What is a False Relation? Illustrate your answer by a written example.

CHAPTER XLIII.

121. What is Modulation?

122. By means of what Chord is a Modulation most easily effected?

123. To what Keys may the most natural Modulations be made?

124. Describe these Keys, as exemplified in the Major Mode, mentioning them in the order of their relative importance.

125. Describe these Keys, as exemplified in the Minor Mode, mentioning them in the order of their relative importance.

126. Is it possible to Modulate to any other Keys than these?

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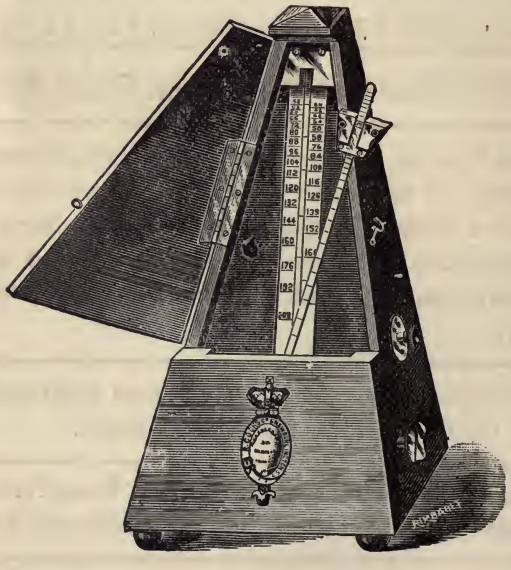

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